IN THIS ISSUE: **THE MYSTIC REALM (Chapter IV) ..... By Oscar H. Hawley**

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FRANCES HALL and RUDOLPH GRUEN
are winding up a busy teaching season, in addition to having had many joint concerts and radio appearances.

MYRA KINCH,
mask dancer from Max Reinhardt's Theatre, will make a concert tour of America next season and has been booked for six concerts in Japan and two in Honolulu. She performs exotic and comedy numbers to the music of Prokofieff, Gershwin, de Falla, Ravel and Bartók.

DALIES FRANTZ
at Ann Arbor, Mich. The pianist, a pupil of Guy Maier, recently won the Schubert Memorial Association award combined with the National Federation of Music Clubs' Young Artists' prize. Mr. Frantz will teach this summer at the National High School Orchestra Camp at Interlochen, Mich., where Mr. Maier is also offering a four weeks' course for teachers, pianists and supervisors of music.

FRANTZ PROSCHOWSKI
and his artist, Roy Jarman, tenor, who recently sang Samson at Radio City Music Hall. Among other dates he appeared at a dinner for Chief Justice May, Governor Lehman and Mayor O'Brien given by the Jewish Charities Association on June 4, and on June 7 broadcast over the NBC and Columbia networks on a program with President Roosevelt. On June 22 he will sing at a dinner at the Waldorf-Astoria, New York, for the Trades Association.

GERTRUDE EVANS,
national president of Sigma Alpha Iota, with Grete Stueckgold and Rose Bampton, both of the Metropolitan Opera Company, and Nora Crane Hunt, founder. Mme. Stueckgold and Miss Bampton were initiated as chapter honorary members of Alpha chapter of Sigma Alpha Iota at a tea given in their honor at the home of Mrs. George Patterson, one of the patronesses, on May 18.

GUY MAIER and LEE PATTISON,
who will resume their two-piano recitals next season after an absence of several years from this form of artistic collaboration.

GENA BRANSCOMBE
was featured with Mrs. H. H. A. Beach and A. Walter Kramer, over WINS on a program sponsored by the New York Federation of Music Clubs.

ASAF MESSERER,
Russian ballet dancer of Moscow Grand Opera, and his sister, Sulamith, are coming to America for a concert tour next winter. Features of their repertoire are numbers from The Red Poppy, Salambo and Don Quichotte.

G. FRANCESCO MALIPIERO
in the garden of his villa at Asolo, standing under the fig tree which, the composer says jocularly, he particularly prizes "in these hard times." (Photo by Raymond Hall.)

(See Inside Back Cover for Additional News Pictures)

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Extensive Changes Foreseen in Berlin Opera Administration

Rumors That Furtwängler Will Supplant Tietjen—Rienzi Wins Popular Response—Maria Müller Sings Elsa—Edwin Fischer Plays—Wolff and Sachs, Managers, Not Dissolved

By HERBERT F. PEYSER

BERLIN.—The coming months are likely to see extensive changes in the direction and administration of the Berlin opera houses. It has already been made public that the Ministry of Culture is contemplating a kind of merger of the State and the Civic Operas and it is possible that Max von Schillings, the newly appointed Generalintendant of the latter may find himself in charge of both. It may be recalled that for a number of years the two institutions worked in conjunction, under the overlordship of Heinz Tietjen, and that they freely exchanged artists as the necessities of their répertoires made such interchanges desirable. About two and a half years ago this arrangement was brought to an end. Dr. Kurt Singer became Intendant of the Charlottenburg theatre and was later succeeded by Carl Ebert, recently ousted by the Nazis. The competition resulting from the separation of the two establishments had beneficial artistic effects, especially as far as the Städtische Oper was concerned.

AIR FILLED WITH RUMORS

For several months now the air has been filled with rumors that none less than Wilhelm Furtwängler might succeed Tietjen as head of the Staatsoper. Today the papers are openly speaking of the probability that Furtwängler will be put in charge of the artistic direction of the lyric temple on Unter den Linden. Final confirmation is still lacking, but it will doubtless materialize in the course of the summer—possibly even sooner. Admirers of the eminent conductor are hoping that the appointment will not make such demands on his time and his energies that the concerts of the Berlin Philharmonic may suffer.

This new course inevitably spells the end of the Tietjen *régime*. The going of the present Generalintendant (who has held his post for many years) has been noised about ever since the Nazis came into power. Tietjen is understood to have taken strong exception to the idea of wholesale dismissals from the company on racial and political grounds and even to have threatened resignation if that policy were carried through. As he is to be "artistic director" in Bayreuth this summer (he is said to enjoy the special protection and favor of Winifred Wagner) his departure a short time before the beginning of his Festspielhaus activities would have created an awkward situation. But by husbanding their patience and waiting a little longer the Nazis could overcome this obstacle. This, apparently, is the course they have chosen to follow. To be sure, it has not been only the Nazis who have harbored grudges against Tietjen. He was severely criticised last winter for taking what seemed like insufficient interest in the Staatsoper and it must be admitted that, as regards the singing personnel and the repertoire, the season now drawing to its close has been one of the dullest and most unprofitable in nearly a decade.

WAGNERIAN PERFORMANCES GAIN

Latterly the Wagner performances of the Staatsoper have shown signs of picking up. It is true that Das Liebesverbot, though a perfect little jewel of a work, has not enticed the public, but on the other hand the Rienzi restoration has won a popular response and is probably good for several seasons to come. This week we had a carefully prepared restoration of Lohengrin which, incredibly as it may seem, has not been heard at the Staatsoper in more than three years. There were new settings by Leo Pasetti who in Munich some years ago made the scenery for the finest and most intensely moving Lohengrin (it was staged by Prof. Hofmüller) I have ever heard. The Berlin settings are not altogether as good as the Munich ones and they also suffer by some weird lighting. Franz Ludwig Hörth had charge of the staging, which was generally good along conventional lines, though it did not probe the depths of Wagnerian psychology with anything like the cutting poignancy of Hofmüller's. Erich Kleiber conducted with spirit, dynamic intensity and much feeling for melodic detail and orchestral resonance, though at times with some of the slowest *tempi* I have ever heard in this music. Maria Müller, a guest Elsa, reappeared at the Staatsoper for the first time in a blue moon. Dramatically the singer's Elsa has grown in resource and plastic grace since I heard her essay the rôle in New York. Berlin opinion was that she sang the rôle magnificently.

It was something of a step in the dark to allot the title part to Marcel Wittrisch. Herr Wittrisch's chief domain is Italian opera and Verdi and Puccini are his special province. This was his first attempt at a major Wagnerian rôle and while he lacks the heroic and spiritual qualifications of a Lohengrin his performance was a thoroughly sincere and painstaking one. His best singing, as might have been expected, was to be heard in the flowing lyrical measures of the love duet. But the tenor gave a surprisingly fine account of himself in the Grail narrative.

The others were fair to poor. Walter Grossman's Telramund was adequate though the singer was suffering from an indisposition. Emanuel List, the King, seemed also to be laboring under a temporary disability. Margarete Klose is still many leagues from a real, demonic Ortrud. The chorus, drilled by Hugo Rüdel, sang excellently. The warrior clans assembled in the last act *sans* horses.

KUNST WOCHEN LAUNCHED

We are now in the midst of the so-called Kunst Wochen, which means about the same thing as Music Week means—or used to mean—in New York. Brahms is still being celebrated and eulogized. One of the worthiest observances was the special Philharmonic concert led by Furtwängler, shortly after his return from a tour of France and other un-German neighborhoods. The program offered only the first symphony, which is Furtwängler's pet war-horse, and the B flat piano concerto, with Edwin Fischer as soloist. Fischer is one of the greatest pianists in Europe today, but also one of the most uneven and unpredictable. He was far from his superb best in the first two movements of the work, but thereafter underwent a sea-change and played exquisitely.

The report that the famous Berlin managerial firm of Wolff und Sachs has been dissolved by the government is not true. The error probably arose from the fact that a member of the Sachs family recently resigned from it.

Furtwängler Signs With Berlin State Opera

(Special cable to the Musical Courier)

BERLIN.—Wilhelm Furtwängler has signed a five-year contract with the Berlin State Opera to act as First State Kapellmeister. The title apparently was created especially for Furtwängler, whose previous connection with the organization was as occasional guest conductor. D.

Italian Operas Sung in Final Span of Covent Garden Series

Raisa, Formichi, Cigna, Turner Among Notables of Casts—Barbirolli and Beecham Conduct—Giannini Conquers in Recitals

By J. A. FORSYTH

LONDON.—The German season having finished at Covent Garden, appropriately enough with a performance of Götterdämmerung, the Italian season began with Aida. After the serious concentration demanded by Wagner, the change to the lighter Italian fare came as a relief. Unfortunately there was a *contretemps* right at the start. Francesco Battaglia has a good tenor voice, but on Monday he seemed to lose complete control of his nerves, and Celeste Aida was badly sung. Although Covent Garden is somewhat terrifying to the newcomer, great tenors should not allow their nerves to interfere with their voices.

The outstanding figure of the evening was the Aida of Eva Turner. This fine English singer came right through, and even some wild playing in the brass failed to drown her. There was some beautiful playing in the Nile scene, and, with the earlier slips forgotten, Sir Thomas Beecham saw to it that the accompaniments were accompaniments. Armando Borgioli was first-rate as Amonasro, and our old friend Autori made an excellent priest.

By the way, the Italian Ambassador, Signor Grandi, opened an exhibition of Autori's caricatures in the foyer of Covent Garden, and it may truthfully be said that Autori is as clever with his pencil as with his voice.

BARBIROLLI CONDUCTS BOHEME

Tuesday saw La Bohême on the boards, and Rosetta Pampanini once again in London. Her Mimi is a beautiful creation, and she and Angelo Minghetti as Rodolfo were at the top of their form in the third act. Again Borgioli was right in the picture in his interpretation of Marcello.

John Barbirolli conducted. This young man is a first-rate musician, and is making a big name for himself. His conducting is both sound and inspired, but he obtains his effects with a minimum of gesture, which is a pleasant change after some of the gyrations of the fraternity.

Undoubtedly, the best artistic performance of the week was Tosca on Wednesday. In every sense of the word Rosa Raisa is a beautiful Tosca, she both sings and looks the part to perfection. It is some years since this prima donna was in London, but it is to be hoped that if there is a Covent Garden in existence next year, Rosa Raisa will be among the visitors.

Minghetti made an effective Cavaradossi. He has a pleasant rather than a great tenor voice, and also happily, he does not look like a tenor. Cesare Formichi did look like Scarpia, and moreover acted the part. He was subtle and cynical, in fact the highly

(*Continued on page 8*)

Colon Opera Celebrates Silver Jubilee

Pizetti's Debora e Jaele Is Opening Opera—Marinuzzi Conducts—Excellent Cast

BUENOS AIRES.—The opening of the opera season is always a notable event in Buenos Aires, in both musical and social circles. This year the inaugural day, May 25, had the double significance of commemorating not only Political Independence Day but also the celebration of the Colon's Silver Jubilee. The opera house first opened its doors on May 25, 1908. Since then nearly all the celebrities of the operatic world have acted or sung on its stage.

MIXED RECEPTION FOR NOVELTY

The current season's initial offering was Pizzetti's Debora e Jaele. The opera was first heard in Buenos Aires in 1923. Now, after a decade in which we have heard the same composer's Fedra, Lo Straniero, and Fra Gherardo, Debora e Jaele was received with varying degrees of enthusiasm. The nobility of the work was cited, and at the same time fault was found with the recitative passages. The cast was an excellent one. Luisa Bertana scored as Debora, displaying mastery of lyrical and dramatic elements. Gilda Della Rizza (Jaele) was in good voice and graceful in her stage action. Renato Zanelli was impressive as Sisera. Giacomo Vaghi, Duilio Baconti and Nena Juarez were well suited to their rôles. Gino Marinuzzi conducted and gave musical cohesiveness to the orchestra. The chorus sang with fine precision and balance, and Alexander Sanine's deft direction resulted in a splendid stage performance.

On May 30, Claudia Muzio made her reentry in Traviata, achieving a great success. A detailed account will follow in an early issue of the Musical Courier. Other scheduled performances were of Humperdinck's Figli di Re, and Verdi's Norma with Claudia Muzio and Luisa Bertana. J. M. W.

Strauss to Conduct Parsifal at Bayreuth

BERLIN.—Richard Strauss, according to an announcement issued by the management of the Bayreuth Festival, will replace Toscanini as conductor of the first Parsifal performance, on July 21. Karl Elmendorff, who is scheduled to lead both the Ring cycles this summer, will also conduct the first Meistersinger, on July 22. No announcement has yet been made as to who will conduct the other performances of these works. B.

McCormack Receives Medal

NOTRE DAME, IND.—John McCormack was honored at the commencement exercises of Notre Dame University, when the Laetere Medal was presented to the eminent singer by the Rev. Charles L. O'Donnell, president of the University.

Diverse Music Events Mark the Waning Parisian Season

Szigeti Receives Acclamation — Marya Freund Sings Lieder — Schipa Heard in Recital — Sir Edward German's Merrie England Presented

By IRVING SCHWERK

PARIS.—The past week was the infinite variety kind. There was everything from jazz to Lieder artists and violinists. The Paris season is getting ready to draw its last gasp, and there is a rush to get an appearance before the annual shuffling off. Consequently, in a period when silence has descended upon other capitals, it is not uncommon for Paris to have three or four major performances the same evening.

To Josef Szigeti the Parisians have accorded an unreserved palm of popularity. The violinist's annual recital in the Theatre des Champs Elysées before a large and enthusiastic audience, was a completely successful event. Recalls, encores and ovations prevailed throughout the evening.

Mr. Szigeti had chosen an interesting list: Sonata in D minor (Brahms), sonata in G minor, for violin alone (Bach), Sonata 1922 (Bloch), Suite Stempenyu (Achron), Deux Saudades de Brazil (Milhaud), and Scherzo-Valse (Chabrier-Loeffler). In his personal and expressive style, Mr. Szigeti effectively delineated the sentiment of Brahms and made the Bach ("for violin alone, unaccompanied," as I heard a dowager say) sound lively and brilliant. The remaining numbers, of more recent vintage, were also thoroughly comprehensive readings. The accompanist was M. Magaloff.

NEW CLAIMANT

A new candidate for fiddling honors, Roman Totenberg by name, gave a recital in the Ecole Normale. In his program of La Folia (Corelli), adagio and fugue from sonata in G minor for violin alone (Bach), La Prière (Handel-Flesch), Prelude and Allegro (Pugnani-Kreisler), sonata (Hindemith), Poème (Chausson), Fontaine d'Aréthuse, Caprice de Paganini and Tarentelle (Szymanowski), the young artist displayed a large tone, a well-grounded technic and considerable poise. Jacques Fèvrier was Mr. Totenberg's partner in the Hindemith sonata, while Tasso Janopoulo played excellent accompaniments in the other numbers. The audience was warmly appreciative and obliged Mr. Totenberg to add extras.

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THE MYSTIC REALM

Chapter IV, Drama in Sound

(Sixth Installment)

By OSCAR HATCH HAWLEY

THAT there is deep appreciation of art, and of music specifically, there can be no question. It is an undisputed fact proven by centuries of trial.

Yet the aim of music, its purpose, scope and utility are matters about which we may never come to any definite conclusions, because the material with which it deals is so tenuous and indefinite as to preclude concrete analysis. So, too, with music appreciation. It cannot be taught, nor explained, nor gathered from books, for the subject matter is so elusive as to defy intellectual grasp. But there are signs, directions, helps, and I hope through this chapter to point the way to some of these.

One might think, on looking over a list of books on the general subject of music, that the answer to the question "What is Music Appreciation; in just what does it consist?" had been written hundred of times and could easily be had for the reading. But it is just because there are many books, many different viewpoints, that the matter is cloaked in much obscurity and great numbers of people doubt its penetrability.

I have read quantities of these books, I have studied dozens of texts, I have delved into the physical basis of music and into its esoteric character, but nowhere have I found any solid, basic statements that appeal to me as a basis for true music appreciation.

The Academic Approach

Many of the books start with a chapter explaining music (as if it could be explained) and showing its origin in primitive peoples whose reactions to rhythm and tone are as natural as reaction to sunlight. Other chapters deal with the technical mysteries of music; explain the difference between canon and fugue, and perhaps illustrate how compositions are built up from "motifs" or "figures," until astounding and overpowering symphonies are created from the knowledge of how to use merely the two notes of the cuckoo clock. Then off again with great gusto on more technicalities—the Phrygian mode, the minor gamut of the Aztecs, the relation of the Chinese pentatonic scale to Irish jigs and Scotch reels, rhythms in their native haunts, augmented, inverted, chromatic and diatonic chords, hookum and harmony. Composers are discussed from Bach to Debussy, from Handel to Puccini, and every effort seemingly made to so disguise the subject with alien terminology as to drive all but the most persevering students to mental cover in the statement "That stuff's too deep for me."

As a matter of fact, the understanding and appreciation of music do not seem at all deep to me. It is my belief that the mystery connected with it is purely (or very largely) imaginary, and that if anyone knows what he is looking for and is determined to get it he will encounter no insurmountable—in fact no very formidable—obstacles.

To become a dweller in the Land of Delight, to experience the spiritual expansion of the initiate, one must make up one's mind to explore the alluring trails leading in that direction and not to turn back because of some seemingly steep ascents and bewildering mazes. All of these are mere mirages that vanish progressively as one nears the goal.

The ability to listen and the power to concentrate are the avenues of approach and they are the only pre-requisites.

Keeping a Fresh Outlook

It is generally stated as a fact that the more one understands about the composition of music, the easier it will be for one to appreciate it. But, after all is said and done, I hold that just as great appreciation of a symphony or a string quartet or an opera is possible to one who has the knowledge of music gained through the public schools, as to one who has taken his master's degree in music and is able to compose fugues ambidextrously. Perhaps it may even be the case that the neophyte has a much greater appreciation of, say, a Brahms symphony, than the academician because of a fresher outlook and a mind free from a knowledge of the internal mechanism of music construction.

Why should one have a knowledge of harmony, design, counterpoint, sonata form, polyphony, development, in order to understand and appreciate an overture, a symphony, or a tone poem? Does one consider the skeletal framework in viewing a beautiful woman? Does one ponder the articulation of the joints in watching a graceful dancer? Is a painting made more lovely and impressive if one uses the microscope to follow the brush lines?

Music is not a cut and dried thing of notes and signs, themes and development, melody and counter-melody, tonalities and rhythms. These are merely the symbols through which the composer has expressed his ideas. Music is not a matter of fiddles and horns, oboes and drums, singers and players. These are merely the means through which the symbols are expressed. The resultant vibrations from the combination of the symbols and instruments are not music. This is merely sound. And not until that sound has traversed the air and awakened a responsive chord in the heart of man will it be translated into music through the secret cipher of the individual entity.

Music a Part of Life

Music is as much a part of life and living as the automobile or the aeroplane. That it is not understood as such is not altogether the fault of the musician, although he has not been at pains to assert himself and his work as an important, even a necessary adjunct to the routine of existence. This does not apply to the professional musician—either artist or artisan, who has ever been a hale fellow well met—but to the talented amateur who has been flattered at the notion of being set apart from the world by reason of certain talents which he has been allowed to cultivate and by which he is able to express and help others to express feelings and sentiments much too subtle to be put into words.

For several hundred years musicians have been considered by the uninitiated as peculiar people—men and women whose unstable temperaments made them less reliable than the average of mankind. But, as a matter of fact, they are of the same clay, cast in the same mold, and just about as dependable as the rest of the human race. John Jones may have an especial gift for playing the piano while Reuben Smith's talent may run to candeling eggs, and the only difference between the two is that John Jones is able to express through sound the things (feelings or emotions) that Reuben Smith experiences and would like to express if he had the gift and had learned how to use it.

To assert that music is an international language, or a language in any sense whatever, is to misunderstand entirely the nature of the medium by which the human race makes known its ideas, thoughts and conclusions. Language is a definite thing. It has limits beyond which it cannot go in the expression of human thought.

And right here is the domain of poetry—the haven to which one flees when thought transcends the power of reasoned analysis, when one's message can only be conveyed by the telepathic power of suggestion through words, and when even then the message may have subtle divergences in interpretation but can never be misinterpreted.

Music and poetry are often likened to each other, but in reality they have only an affinity or analogy and no structural similarity. The vast gulf which separates them has been well expressed by Carlyle in his definition of music as "a kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for a moment gaze into it." True poetry is neither inarticulate nor unfathomable, but music in its highest aspect is as inarticulate as Andromeda and as unfathomable as the nebula of Orion.

Differences in Appreciation

There are people to whom Old Black Joe is the most beautiful and soul-stirring melody in existence, and there are others to whom it is anathema. There are those who find the Brahms symphonies the outpourings of a smothering volcanic genius, and there are others who find in these same symphonies only the finely wrought work of an erudite craftsman. That both groups may be right in their judgments seems an anomalous statement, but the truth of it must be asserted because of the personal character of music and the fact that each individual has an absolute right to his opinion on any subject connected with art. More than a right, he must, as a matter of fact, have his individual opinion, for the only appreciation possible of music, painting, sculpture, or poetry, the towering Alps, or the vast Pacific, must come through individual feeling, taste and judgment.

That there are many different kinds of music appreciation as there are individuals goes without saying, if the truth of my assertion—that music appreciation is a personal matter—is accepted. Some people like music because of delightful tunes, others because of alluring rhythms, still others because of surge and sound, and the reaction of no two people can be counted on as being the same to any composition. I have seen many people in tears at the end of the Tschaikowsky sixth symphony, yet I know they were not weeping with the composer at his drama there revealed but they wept because of personal tragedies—recalled by the color and quality of the tones produced by the orchestra.

The Art of Listening

What one gets from music depends on how one listens to it, and listening to music should not be placed in the category of amusements. The vaudeville show is splendid relaxation for a mind wearied by excessive toil in the tread-mill. The detective yarns of Gaboriau or Doyle serve to revive the spirit after hours of struggle with the sweeps in the galley. But with revival must come desire for contact with Parnassians, and then is the time—and the only time—to listen to music for the purpose of gratifying the soul. It has been well said that to enjoy a great work of any kind requires the concentrated use of all the faculties at the highest pitch. Tired and depressed people often find the great poets difficult and the great composers tedious.

A person may be deeply moved by a Stravinsky suite one day and consider it a colorless botch of sound-weaving the next. Both reactions may be entirely justified because the reaction to music is contingent upon: The state of one's health, the mental and physical condition of the conductor, the state of the weather, the size and character of the audience, the mannerisms of the concertmaster, the place of one's seat in the concert room—to name only a few of the many elements that make for the success or failure of a concert from the listener's viewpoint.

If you question many people, you will find a large number who give no reasons whatever for attending concerts. They will be more or less shy, will admit that they are to be found at all the unusual events their purses will afford, that they patronize symphony orchestras, string quartets, operas, recitals, organ concerts—anything and everything in the name of music. They are never able (or perhaps they do not care) to give very definite reasons for attending concerts, for they are as reticent of discussing their reaction to music as of discussing their religion or their love. But if you were to turn your telepathic fluoroscope on their minds, you would see the reason; and it would be that their souls crave brief surcease from a mundane existence, and that is only to be had through the magic elixir of sound which transmutes their emotional needs as surely as material sustenance satisfies their physical wants.

Feeling Independent of Analysis

Many of this group have had no training in music and their only touch with it is as listeners. But they are discriminating critics and actually have as great an understanding of symphonies, sonatas, suites, tone poems or overtures as many another who has devoted his whole life to the study of the technical basis of music. By this I mean that these music-lovers understand music in the right way. They know nothing about the manner in which the music has been constructed. They do not distinguish between first theme and second theme, main melody and counter-melody, development, restatement and peroration. But they do know that the color and verve of the Meistersinger prelude excite their imagination in a certain way, that the kaleidoscopic Scheherazade has carried them away on its iridescent magic carpet to ancient Bagdad, that Les Préludes leaves them with the feeling of the triumph of the spirit over the flesh, and they are content to know and believe that that is the purpose of music. That is why I say that they have as great an understanding of music as the most erudite.

They will not rhapsodize on the Beethoven seventh symphony as a Gothic cathedral in tone, its two great themes the twin spires of Notre Dame de Chartres. No. They will receive the message put into that music by the composer, and they will pay no more attention to its construction than they would if standing in front of the basilica of St. Paul's at Rome receiving the spiritual message put into that beautiful pile by architect and builder.

I have previously, in this book, alluded to my first hearing of a symphony orchestra—my first experience with music of any greater dimensions than that made by the village band. The program, it will be recalled, was the Tannhäuser overture, the Tschaikowsky fifth symphony, the Saint-Saëns B minor concerto for violin, and the Marche Héroïque of the same composer. I was sixteen years old and had never heard anything more imposing than Gottschalk's Last Hope on the piano, and the O Fair Dove, O Fond Dove overture played by the high school orchestra of seven or eight instruments badly out of tune. Do you imagine that I was bored by the music of the immortals? That I did not understand and appreciate it? Far otherwise. Never had I been so completely overpowered by the beauty and majesty of sound. That concert changed me from farmer to professional musician and I have never regretted the change. Even today when I want to get the greatest enjoyment from music, either old or new, I leave my brain fallow, my nerves relaxed, and my body indolent and inert, and drink in with every faculty of mind the luscious sounds that are poured out from the orchestra, and end the feast consecrated anew to the world of beauty as revealed through orchestral color—blended from the palette of the artist in tone who has used the rainbow tints of strings, brass, woodwind and battery to paint for us a fleeting, yet enduring canvas.

The Factor of Personality

A great factor in music is personality. A symphony orchestra composed of the best musicians in the world with an unknown conductor, will draw only a handful of curiosity seekers. An opera staged with unknown singers would be given to empty benches. A violin recital by any but the best known fiddlers would not pay the expense of opening the doors. Why? Ah! That is the riddle.

Does Stokowski infuse his music with some magic that makes him the modern Pied Piper? Has Toscanini learned the secrets of ancient alchemy that he is able to transmute the scores he touches into gold? The answer to both of these questions is "Yes." They are not the only conductors who have the magic touch but they are two outstanding examples, and they have their "public" as surely as John Barrymore, Will Rogers or Douglas Fairbanks. That their public is of an entirely different character does not change the fact of its existence, and their public follows them, no matter what they play, nor when or where. Of course neither Stokowski nor Toscanini would give a performance of any work he did not deem worthy of his highest efforts, and that is one of the secrets of their great acclaim.

A few men do not like the interpretations of Stokowski or of Toscanini and give as a reason that they are too effeminate—not the conductors, but the interpretations. Some women have the same view but a majority of concert-going women, and a very large number of men, get from the music of these conductors (to mention only two) the thing which they crave and for which they will spend their last dollar.

What is it? They do not know and they could not tell you if they did know. But it is something, and a very definite something, as necessary to many people as bread and meat, and affirmed by the ancient Persian poet, Eddin Saadi in this quatrain from The Garden of Roses:

If of thy mortal goods thou art bereft,
And from thy slender store two loaves alone to thee are left,
Sell one, and with the dole
Buy hyacinths to feed the soul.

Creating Interest Among Pupils

Music teachers, if successful, are also great teachers of music appreciation. They may not know it—probably few of them have it in mind as they teach—but their enthusiasm, the manner in which they present pieces to their pupils, have the effect of infusing a love for music into many a dullard and bringing into his life the prismatic hues of the rainbow where before all had been drab and drear.

When I began teaching I felt it a duty to take pupils through the Bach inventions, preludes and fugues, and I wondered how these works could be made interesting. Well did I remember my struggles with them. For years the name Bach was anathema to me, and I hated anything he had composed with as cordial a hatred as that of the Capulets for the Montagues. But any teacher who tried to gain a following without giving his pupils a course in the classics was scorned by his professional brethren as a mountebank and avoided by parents as a quack. He was, perforce, obliged to bow to custom and prescribe the bitter dose. But how to make the pill palatable?

After considerable study I decided to start all pupils on the same course and see how they would turn out. I would begin with the First Prelude of the famous Forty and Eight as I believed it to be easier than any of the two-part inventions—and I did not particularly see the necessity of following

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Magnificent Vestale Is Feature Of Florence Music Festival

Rosa Ponselle Triumphs Brilliantly and Arouses Frenzied Enthusiasm of Hearers—Production Excellently Mounted

FLORENCE.—Beyond doubt, the musical offering of greatest interest heard thus far at the Florentine Musical May is the restoration of La Vestale, magnificently mounted at the Teatro Comunale. The interest is three-fold—for the music itself, for the exceptional performance and for the modern stage setting. From each of these aspects the exhumation has engaged the attention of the distinguished assemblage of musicians, artists and critics, not to mention the cosmopolitan public, convened in Florence from all parts of Europe, and the sincere expressions of admiration heard from many of the competent judges have proved most gratifying. The event easily ranks as one of the brilliant high lights in the operatic annals of the Tuscan capital, and its significance transcends these regional boundaries. For which Fascism may be thanked.

A hearing of the Spontini masterpiece was obviously essential for the comprehensive vision of Italian nineteenth-century opera constituting one of the cardinal aims of the festival program. It is particularly appropriate that the city which witnessed the birth of melodrama should have the privilege of this remounting when one recalls the aesthetic filiation descending from Casa Bardi through the Tuscan librettist Calzabigi to Gluck, whose experiments in music drama were continued by Spontini. Certainly, it required courage to mount La Vestale in a manner worthy of its monumental lines, and all praise is due the organizers both for the initiative and for its success.

High Level of Performance

It was precisely this high level of the production that set in vivid relief the imperishable beauties of the celebrated score, while at the same time attenuating its defects. Chronicles of other restagings have frequently stressed the sense of wonderment aroused in modern audiences at their first contact with Spontini's masterpiece. The phenomenon has been repeated at Florence with an even better historical perspective. The predominant note here was one of enthusiasm for the melodic purity and for the dramatic truth and power characterizing its best pages and particularly its inspired second act, in which Spontini appears as a precursor of Wagner.

It goes without saying that the century-and-a-quarter-old score could not have produced such a deep impression on a cultured modern audience if the interpreter of the title role had not been an artist of the first order. And in securing Rosa Ponselle for the task, the management scored its first victory in the assurance of a memorable presentation. It is hardly necessary to assure American readers that Miss Ponselle met the exacting demands of her part not only adequately but triumphantly. She touched to the core and roused to a frenzy the huge Politeama audience, leaving memories that will not soon be forgotten, while the impressions aroused in many hundred thousands of Italy's radio subscribers by the broadcastings of the performances have not yet subsided. This being her Italian début, her singing had all the character of a revelation here.

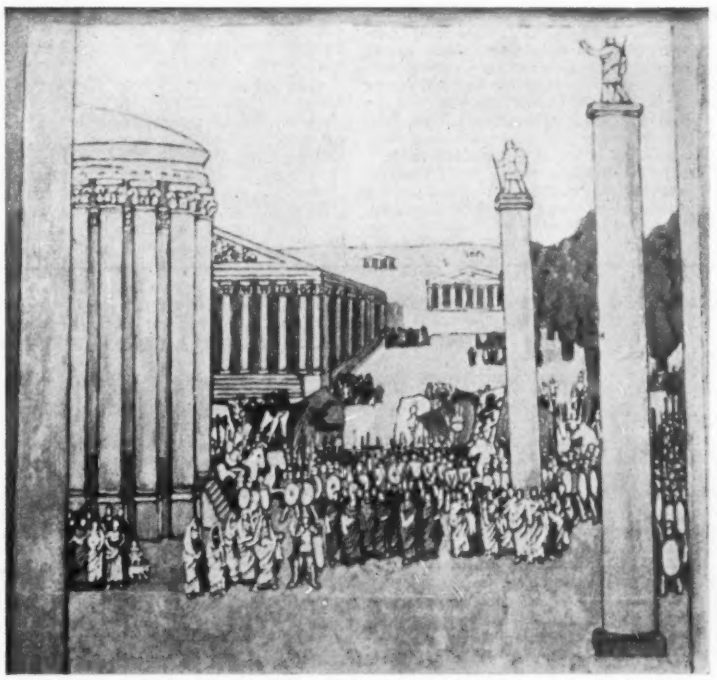
Such an outstanding interpretation is surely worth pausing over a moment. Miss Ponselle's American reputation had preceded her in Florence and had prepared her auditors for some exceptional artistry, but it is safe to say the realty far exceeded their expectations. The first surprise was the magnificence of her voice, its luscious timbre—now metallic with tints of golden bronze, now caressing and velvety as a flute—, its remarkable range, suppleness and control, her faculty of imparting to it the subtlest shadings of sentiment. Nothing like it has been heard in these parts in a long, long time. The second treat was her rare musicianship, the breadth, elegance and legato of her phrasing, her feeling for dynamic curve, her impeccable sense of style, her scrupulous study of the part. And, by no means least, her rich dramatic temperament.

Portrayal of Rare Distinction

These qualities and achievements enabled her to give a portrayal of rare distinction and poetic power, in which her moving charm of presence and gesture worthily completed the picture. The contrast is all the more striking since the other dramatic sopranos now before the Italian public are either vocally worn out or massive maccheronic hulks, or more often both. Miss Ponselle furthermore won this victory in the face of some vocal indisposition and a fatigue which required the constant attendance of a physician off-stage—a big effort. During the *pianissimo* passages of her chief arias, the audience hung spell-bound on her notes, and at the close of each act, she was thunderously acclaimed for as much as a quarter of an hour at a stretch. In the second act, after her big aria, O Nume tutelar, the house went wild and held up the performance until an encore was granted. The diva was flooded with floral pieces.

And now we come from the sublime to the ridiculous. It was perhaps not easy to engage leading artists for two performances only of a seldom-given work, but it seems inconceivable that in the country that passes as the land of *bel canto* a more tolerable tenor, even a beginner, could not be found for the important part of the Roman general and lover than the half-ton of stale and sweaty beef that bellowed the lines of Licinio. It was painful, and when I had enough of the grotesque, I shut my eyes and longed to shut my ears as well. In speaking of the excellent production, one must indulgently leave this horror out of the picture. The remainder of the cast may be rated as of standard Italian routine. Ebe Stignani as the vestal priestess and Tancredi Pasero as the high pontiff gave acceptable though conventional interpretations.

A special word of praise is due the masses, who went far to redeem the soloist shortcomings I have mentioned and to raise the performance to the level of Miss Ponselle's artistry. The chorus drilled by Andrea Morosini was admirable; the morning and evening hymns of the vestal virgins were sung with particular beauty. The mass movements disciplined by Carl Ebert were effective and in style. A ballet corps from the Rome Opera, with Bianca Gallizia, prima ballerina, improvized in three days of rehearsals a *divertissement* that a longer preparation could have improved. Vittorio Gui, chief in command at the musical helm, deserves recognition for his untiring labors in the preparation and rehearsing of the score, which he conducted with a firm hand and rigid good taste, securing good fusion between pit and stage, although there were moments when a less academic conception of the work, with a consequent greater plasticity of line, would have been welcome. However, he gave Ponselle a free hand, which was well.



FELICE CASORATI'S SKETCH FOR LA VESTALE,
showing the scene in the Forum, Act I. Th pictorial conception, with depth, was materially modified on the stage for the Florence festival production.

Modern Stage Setting

An element of primary importance in this mounting was the modern stage setting, involving a theatrical technic nothing less than revolutionary from the standpoint of traditional Italian standards. Felice Casorati, who was invited to design the sets, is, like Aschieri, an artist of the modern school and it was hoped to bring new ideas to realization, although neither have had experience in the theatre. An essential difference is that Aschieri, the decorator for Nabucco, is an architect, whereas Casorati is a painter,

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Operas at Dell to Bring Celebrities to Sing with Philadelphia Orchestra

Schedule Announced—Eminent Guest Conductors Engaged for Symphony Concerts

PHILADELPHIA.—An impressive list of artists to fill the leading rôles in the operas which will be introduced this summer as weekly features of the outdoor season by the Philadelphia Orchestra in Robin Hood Dell, has been announced by Alexander Smallens, music director of the summer concerts. Assisted by Henri Elkan, he has shaped a chorus which rehearses three times weekly.

Eight Operas to be Heard

With Mr. Smallens conducting, there will be eight operatic productions given at Robin Hood Dell during July and August. Each opera is to be heard twice weekly on Monday and Tuesday, designated as opera evenings at the Dell. Arthur Judson, manager of the summer concerts, announces that in the event of rain on a night scheduled for opera, the production will be given later in the week.

Artists Engaged

Among the feminine singers scheduled to sing in the Dell Opera Company are Anne Roselle, soprano, Kathryn Meisle, contralto, and Hizi Koyke, Japanese soprano. Miss Roselle was identified formerly with the Metropolitan Opera Company of New York. Local opera-goers recall her appearances here with the Philadelphia Grand Opera Company and her interpretations of the main rôles in Alban Berg's Wozzeck and Elektra of Richard Strauss. Miss Meisle, a former Philadelphian, is known to concert audiences here, and for some seasons she was identified with the Chicago Civic Opera. Miss Koyke's favorite rôle is Madam Butterfly and it is in this that she will sing when she makes her appearance with the Robin Hood Dell Opera Company on August 21 and 22.

Mr. Smallens' choice of masculine singers includes Frederick Jagel, Leon Rothier, Alfredo Gandolfi, Barre-Hill and Mario Duca. For some seasons Mr. Jagel has been a leading tenor with the Metropolitan Opera Company. Mr. Rothier has for years sung bass rôles with Gatti-Cazzaza's forces, and Mr. Gandolfi appears frequently on the Metropolitan's programs. Mr. Duca has interpreted tenor rôles in important opera houses of Italy, and also in Chicago on two occasions when Tosca was given there with Maria Jeritza and John Charles Thomas. Barre-Hill, a youthful American baritone, made his début as Silvio in I Pagliacci with the former Chicago Civic Opera. He was selected by Mary Garden to sing Pélléas to her Mélisande.

Schedule Announced

The schedule announced by Mr. Smallens for opera performances is as follows: July 10 and 11, Aida; July 17 and 18, La Traviata; July 24 and 25, Faust; July 31 and August 1, Rigoletto.

August 7 and 8, Cavalleria Rusticana and I Pagliacci; August 14 and 15, Il Trovatore; August 21 and 22, Madam Butterfly; August 28 and 29, Carmen.

Shell Remodelled for Dressing-rooms

One of the greatest problems confronting the stage directors in their task of reëquipping the music shell to serve as a setting for first-class opera, is the provision for dressing-rooms. Not only must the 100 musicians in the Philadelphia Orchestra be accommodated, but also the singers, the chorus, ballet and supers. Through the courtesy of the Philadelphia Grand Opera Company, scenery and lighting apparatus have been secured, and the productions promise to rank in every way with those given during winter opera seasons.

Perfect hearing is assured for those in the last rows by the installation of new amplification, which makes possible even greater clarity and fidelity in the reproduction of orchestral music and the voices of singers and chorus. A greater number of microphones will be used than in previous seasons, so that the acoustics at the Dell will be in every way enhanced.

Series of Symphonic Concerts

Supplementing the two nights of opera will be a series of symphonic concerts under distinguished guest conductors. Assisting Mr. Smallens will be Sol Cohen Caston, and the visiting leaders will include Eugene Ormandy, of the Minneapolis (Minn.) Symphony Orchestra; Hans Kindler, of the National Symphony Orchestra, Washington, D. C.; Erno Rapee, Howard Barlow and David Mendoza.

There are numerous special concerts in prospect, with soloists, choral organizations and popular programs. Every Sunday night during the eight weeks will be devoted to a "pop" concert. The Hall-Johnson Choir will sing on two evenings. Beethoven's ninth symphony, presented with notable singers and a large chorus, will be conducted at two concerts by Mr. Smallens. Two programs of dance music and special dance features are also being planned.

This season of outdoor summer music is made possible only through the coöperation of the musicians and artists, who again have consented to give their services on the basis of receiving only the amount left after all expenses have been paid. Contributions and guarantees partially cover the overhead expenses, and the utmost economy is exercised by the management. A. B.

Special Philharmonic Programs Under Walter

Choice 1933-34 Subscriptions Still Open

Bruno Walter has planned a number of special Sunday afternoon programs with soloists for the coming New York Philharmonic-Symphony Orchestra season. Among those who have already been engaged to sing at these performances are Elsa Alsen, Grete Stueckgold, Paul Althouse and Alexander Kipnis.

Subscriptions for the 1933-34 season have been unusually good considering the times. Approximately seventy per cent. of the two Thursday evening and Friday afternoon series has been reserved by renewals. The Saturday night students' series continues to be popular, as indicated by the response of last season's patrons to resubscribe for their seats. The three Sunday afternoon series are doing as well as last spring at this time, but there still remains a considerable portion of the house to be sold. The orchestra's subscription department wishes to inform New York music-lovers that the chances of having an assignment made this season is far more hopeful than in the past and in certain locations a potential subscriber has some freedom of choice as to the position of seats.

Manhattan Symphony Twilight Concerts in Connecticut

The Manhattan Symphony Orchestra will give a series of eight Sunday twilight concerts at the Longshore Beach and Country Club of Westport, Conn., commencing June 25.

American composers to be represented at these concerts are Dr. Daniel Gregory Mason, Charles Maduro, William H. Woodin, Emil Velazco and George Gershwin. The programs are of a semi-popular nature and the orchestra will consist of seventy-five musicians, conducted by Chalmers Clifton. The associate director is Eugene Plotnikoff, who is to conduct an all-Russian list during the series.

The soloist for the first concert will be Julia Peters, soprano, who is to sing the aria Pace mio dio from La Forza del Destino.

Leonard Liebling Sails

Leonard Liebling, editor in chief of the Musical Courier, sailed for Europe on the SS. Conte di Savoia, June 15, and will spend a vacation of a month in Spain.

Covent Garden Season Brings Restoration of Berlioz Work

(*Continued from page 5*)

polished villain down to the ground. Still, the voice is the thing in opera, and Formichi has a good baritone voice. Mary Jarred can sing Puccini as well as Wagner, and in the trying part of Un Pastore did well.

Antonio Votto conducted. He is new to London and knows his job. He struck one as being a better conductor than accompanist, but that point may remain in abeyance until he has been heard in Verdi.

DAMNATION OF FAUST IS NOVELTY

The best orchestral playing of the week was heard on Friday, when Sir Thomas Beecham conducted Berlioz' La Damnation de Faust. There was a tremendous amount of curiosity before the performance, and as much difference of opinion after it. Berlioz seems fated to be either worshipped or damned. He was the stormy petrel of music during his lifetime, and although he died over sixty years ago, he still arouses anger and argument. Years ago, some time in the 'eighties, Sir Charles Hallé conducted a stage performance of this cantata-opera for the Carl Rosa Company in Manchester, but it was a failure.

Last Friday it proved a huge success. Without a shadow of a doubt it was meant for the stage, and intriguingly fascinating as it is in the concert hall, it is theatre music and a theatrical work. A beautiful effect was made in Faust's study, when, as the philosopher is about to drink a cup of poison, a wall vanishes, revealing a congregation kneeling in a church while the lovely Easter hymn, Christ Is Risen, is sung. Then in the Prologue, the famous Rakoczy is played, and again a charming scene, the third of Act I, the Banks of the Elbe, is largely devoted to ballet, including the Danse des Sylphes, played with extreme beauty and delicacy. This is proof that Berlioz was not only a pioneer, but a great master of orchestral effect. And orchestral effect is carried to the utmost pitch in the Ride to Hell.

Beecham throughout the evening was at his best. Formichi was a polished Mephistopheles, perhaps too suave a devil. There is no gainsaying, however, that he sang the mocking serenade with fine point. Giovanni Voyer, as Faust, has a good tenor voice, as tenors go nowadays, and he sings well. Gina Cigna has not much to do as Marguerite, but she looks the girl, and sang the King of Thule with great charm. There were some marvellous stage effects, and Covent Garden, possibly stung by the taunts as to its old-fashioned scenery, made a real effort to do something new.

MEMORIAL TO COLONEL BLOIS

Before leaving the subject of opera, it should be recorded that there was an impressive and beautiful service in All Souls Church, Langham Place, on May 20—in Memoriam Lieut.-Col. Eustace Blois, for many years the Covent Garden impresario. The Royal Opera Orchestra and Chorus, conducted by Sir Thomas Beecham, occupied one of the galleries, and the following program of music was given: Funeral March (Eroica) Beethoven, Easter Hymn (Faust) Berlioz, Andante movement from Schubert's Unfinished Symphony and the Funeral March (Götterdämmerung) Wagner. Angelo Minghetti sang Stradella's Pieta Signor.

The church was crowded, and the congregation included most of the musical celebrities in London at the moment.

In the concert world, Koussevitzky brought the London Music Festival to an end at the Queen's Hall, with a Beethoven program consisting of the fourth and ninth symphonies. The performance of both these works created a tremendous impression on the huge audience. His readings here and there aroused argument.

GIANNINI FETED IN CONCERTS

Dusolina Giannini has come and conquered. She has a beautiful voice, and a wonderful personality, and her technical abilities are extremely well managed. She gave two recitals in the Queen's Hall.

Jörgen Bendix, a Danish baritone, who has not been heard in London for some time, gave a recital in the Wigmore Hall on May 25. He has a telling voice, round in quality, and he is in every sense of the word a great artist. He sang Handel, Schumann, Wagner, and some arias by Verdi and Rossini.

Prince George Chavchadze, although he prefers to be known as a pianist rather than a prince, gave a recital at the Queen's Hall. This young man, in addition to the Sonata Pathetique of Beethoven, was at his top-notch in some Russian music, being particularly effective in Rachmaninoff's prelude in G sharp minor and Medtner's Conte in E minor, opus 34.

Kreisler filled the Albert Hall on Sunday afternoon. Apart from the conventional Corelli, Bach and Mozart, he aroused enthusiasm by his playing of three Paganini Caprices. Of course he gave some encores.

RECEPTION TO OPERA ARTISTS

On Sunday evening The Music Club gave a reception at the May Fair Hotel, in honor of the artists of the Royal Opera. It was an interesting evening, and some of the guests became hosts for the moment by singing to their hosts. Among those contributing to the program were Mary Jarred, Walter Widdop, Angelo Minghetti and Armando Borgioli. Szigeti also added to the enjoyment of everybody by both bringing his fiddle and playing it.

The Royal Philharmonic Society has invited Sir Hamilton Harty to conduct the last concert of the next season, on which occasion he is to be presented with the Gold Medal of the Society. Although the society has been in existence for 122 years, this honor has only been conferred forty-one times. Harty, if the expression may be used, has earned the honor, for he has done yeoman service for music.

William S. Hedges New Head of KDKA

William S. Hedges, veteran radio executive, has been appointed general manager of station KDKA, Pittsburgh, Pa., it was announced in Chicago by M. H. Aylesworth, president of the National Broadcasting Company, which manages and operates the station.

Mr. Hedges assumed his new position on June 15. His radio career started in 1922, when he was named manager of WGU in Chicago, whose call letters later were changed to WMAQ. Later he became president of the station. In 1928 Mr. Hedges was named president of the National Association of Broadcasters. He was reëlected in 1929, and in 1931 was made chairman of the NAB executive committee.

KDKA, which Mr. Hedges now directs, is known as a pioneer broadcasting station, and is an important link in the National Broadcasting Company networks.

Feri Roth Sails for Europe

Feri Roth, leader of the Roth String Quartet, departed for Europe June 7 on the SS. Berengaria, to spend the summer at Mondsee, Austria, where the quartet will again take part in the musical activities at the Austro-American Conservatory.

Before sailing Mr. Roth arranged with his manager, Richard Copley, to present a series of six chamber music programs of contemporary compositions, next season at Steinway Hall, New York. Five American composers are represented, as well as outstanding composers from France, Italy, Russia, Germany, Hungary, Czechoslovakia and Austria.

Seattle Hears Mozart and Schubert Operas in English Translations

Myron Jacobson Directs Expertly—Choral Concerts Offered—Local Compositions Performed

SEATTLE, WASH.—Heading the list of artistic performances of the past month, were the delightful presentations of *opera intime* under the direction of Myron Jacobson. Last year La Finta Giardiniera (Mozart) was such a success, that this season not only was it repeated, but two others, The Conspirators (Schubert) and The Theatre Manager (Mozart) were given in the same successful manner. Adding to the delight of the exquisite music, so superbly interpreted under Mr. Jacobson's baton, was the fact that English was used throughout the entire performances—the translations having been made by Louise Van Ogle, of the University of Washington music department. The orchestra was finely balanced and perfectly in accord with the singers. Not a word was lost, nor a melody marred.

JOINT CHORAL PROGRAM

The joint concert of the Ralston Club Male Chorus (Owen Williams, conductor) and the Philomel Women's Chorus (R. H. Kendrick, director) on May 10, proved of such interest that these two clubs are contemplating joining hands at least once annually.

ANNUAL TREBLE CLEF CONCERT

The annual spring concert of the Treble Clef Women's Chorus, under the direction of Edwin Fairbourn, was presented on May 9. Orpha Moser is the accompanist, and Arthur R. Davies, baritone, Alva Moen, organist, and Lenore Ward, violinist, were assistants on the program.

PRO MUSICA PRESENTS LOCAL COMPOSITION

Pro Musica continues to be an exceedingly active group in musical circles. On May 8, the Seattle chapter sponsored a program devoted almost entirely to local composers, interpreted by local musicians. The outstanding feature of the concert was the appearance of the Ellensburg Madrigal Club, under F. Walter Huffman, of the State Normal School. This group has indeed caught the true spirit of the madrigal and the singing was deeply appreciated. The study group, under the leadership of Herman F. Ulrichs, offered a program on May 22, including several of the most worthwhile compositions studied during the past season.

On May 28 a group of teachers from the Fischer Studios introduced some of their own compositions in the Fischer Auditorium.

CORNISH SCHOOL ACTIVITIES

Voice students of Maude Conley Hopper, and piano pupils of Dorothea Hopper Jackson were heard in a delightful program on May 28. Unquestionably this recital revealed the high standards of achievement held by members of the Cornish faculty. Sincerity of purpose, excellent musicianship and adequate technique were evident in each student.

Helen Fenton, violinist from the class of Peter Meremblum, was heard in graduation recital on May 25. The Handel D major sonata and the Brahms D minor sonata were given splendid readings, and Miss Fenton was warmly received. She possesses an unusually grateful tone, has an excellent technic and an especially satisfying maturity of interpretation.

A gala affair was made of the concert sponsored by the "Mothers and Friends of Cornish," at the Metropolitan Theatre on May 26. The program included a number of dances under the direction of Lore Deja. The Meremblum Quartet (trained by Mr. Meremblum, head of the violin department), a harp ensemble (directed by Eleanor Nordhoff Beck) and the Cornish Orchestra (Mr. Meremblum, conducting) were also heard. The soloists of the evening with the orchestra were Arline Falconvitch (pupil of Berthe Poncy Jacobson, piano department), and Aaron Stankevich (student of Mr. Meremblum).

J. H.

Godowsky Auditions June 21

Leopold Godowsky will hold auditions on June 21 in the Steinway Building, New York, for four scholarships to be awarded for his master class for pianists and teachers in Los Angeles, Cal., from July 17 to August 19. This will be the first teaching he has done in twelve years, during which time he has devoted himself to composition and concert appearances abroad. Two of the scholarships are for special instruction in Godowsky's own compositions.

Mr. Godowsky arrived in New York on June 10 from Cannes.

Sundelius Entertains at Swedish Club

Ladies Day was celebrated on June 8 at the new home of the American Society of Swedish Engineers, New York, and among the hostesses at luncheon was Marie Sundelius. It was a gala occasion, amplified by the artistic singing of Marjorie Norman, coloratura pupil of Mme. Sundelius. Miss Norman is to spend two months at Harrison, Me., where she will continue her studies under Mme. Sundelius, when the former Metropolitan Opera soprano opens her summer school with Enrica Clay Dillon, in July.

R.

Nora Fauchald on Tour in July

Nora Fauchald, the Norwegian lyric soprano, was recently elected to the North Dakota Hall of Fame. Her name now ranking with such distinguished Scandinavians as Viljalmer Steffansson, Maxwell Anderson, Carl Eilson and Laom West.

Miss Fauchald will make a tour of the Middle West in July. Her first engagement will be in Minot, N. D. on the 4th, 5th and 6th, under the auspices of the Northwest Fair. She sang recently at the Choir Festival in the Bushnell Memorial in Hartford, Conn. and as soloist in the German Sangerfest in Torrington. She has also been broadcasting from Hartford, Conn. with Moshe Karanov and Christiaan Kriens conducting.

An interesting departure from her appearances as a singer was made when she played the acting role created by Lynn Fontanne in The Guardsman with the Little Theatre of Waterbury.

San Francisco Opera School Makes Debut

Many Attractive Terpsichorean Ensembles Presented by Merola and Bolm in Opera House Program

SAN FRANCISCO.—The War Memorial Opera House was the scene when Gaetano Merola, director-general of the San Francisco Opera Company, presented for the first time the newly organized San Francisco Operatic and Ballet School in Le Ballet Mécanique and an elaborate dance program interpreted by sixty young girls and boys with Adolph Bolm, who is head of the ballet department of the school, as the featured artist. Given under the auspices of the women's committee of the San Francisco Opera Association, the occasion was notable artistically and socially.

Elise Reiman, principal dancer and the Corps de Ballet began the program with Reverie, five delightful dances set to music by Chopin. Then came the Passacaglia by Cyril Scott a solo dance which Adolph Bolm interpreted with spontaneous fervor and inimitable spirit. Several other charming numbers followed.

MOSSOLOFF BALLET PRESENTED

After the intermission Le Ballet Mécanique was presented with Elise Reiman and Robert Bell as the principal dancers. The music is by A. Mossoloff and the choreography by Bolm. Bolm received his inspiration for this work from the tone picture The Iron Foundry in which music and the human body express the spirit of the factory. The costumes were designed by the Russian painter, Nicholas Remisoff and Mr. Bolm. The ballet as a whole proved interesting to an unusual degree. In the musical score is to be found life, rhythm, color and an indisputable cleverness of orchestration. The choreography is varied and pleasing and it brings out the grace and beauty of an excellent artist, Miss Reiman. As a matter of fact, Miss Reiman was not the only one to attract marked attention for there were talented dancers galore. In each and every one of the dances, which, by the way, were conceived and staged by Bolm, one was able to admire the skill and grace of Bolm's young dancers, the ease and confidence of their work and the smoothness of their ensemble.

The orchestra made up of San Francisco Symphony musicians, led by Gaetano Merola played beautifully throughout the evening. As a conductor, Merola again proved himself a master of his business and his compelling personality gave electrifying interest to the event.

C. H. A.

Artists Engaged for Sokoloff Concerts in Weston, Conn.

Soloists who will appear with the New York Orchestra Out-of-Door Concerts under the direction of Nikolai Sokoloff in Weston, Conn., this summer, include Marion Telva, Mario Chamlee, Ruth Breton, Emily Roosevelt, Ruth Miller, Marie Rosanoff, Mabel Miller Downs, Jacques Gordon, Elizabeth Lennox, Emma Otero, Benno Rabinof, Sascha Jacobsen, Leonid Bolotine, Harry Kaufman, Harrington Van Hoesen and the Bridgeport Oratorio Society (Frank Kasschau, conductor). The concerts are to begin July 6 and continue on three evenings weekly for six weeks.

Each series will comprise two symphony concerts, two special programs, such as Wagner and Russian music, and two concerts of operatic and lighter music. Also included will be several compositions by American composers.

Special bus service is being arranged to carry patrons from all parts of Fairfield County, in which Weston is located, direct to the Sokoloff estate, Music Hill. For the convenience of those using their own automobiles, a tract of over seven acres directly opposite Music Hill, has been set aside. Weston can be reached from New York City either by automobile, or on the New York, New Haven R.R. to Westport, Conn., and thence by bus to Music Hill.

Opera Association Offers Opera Comique

The New York Opera Association, which has been broadcasting operas over WOR for the past eight months, announces a radio event of interest. Having presented over thirty different operas in four languages with casts of opera artists, the association has inaugurated a series of operettas for the summer season. Already Les Dragons de Villars, Martha, Don Pasquale, Nanon and other works have figured on the spring programs. On June 18, Planquette's Chimes of Normandy will be given for the first time with a grand opera cast, including Luella Melius (first time in the role of Serpolette) and Ralph Errolle (first time in the part of Grenicheux), also Lucille Berthon, John Lester, Herbert Gould, Albert Barber and John Mundy, with an opera chorus.

IDELLE PATTERSON

and her husband, A. Russ Patterson, will continue their vocal classes in New York and at their summer school in Beechwood, N. J., during the summer.

John Powell Applauded in Richmond Recital

Musicians' Club Elects New President

RICHMOND, VA.—John Powell appeared in recital before his home folks, at the Woman's Club auditorium on May 30. He was in a particularly happy vein, discussing several of his compositions before playing them, and also informing his audience why he had chosen the Chopin numbers on his program.

Mr. Powell opened his program with the sonata in E flat, op. 31, No. 3 (Beethoven), playing it with freshness and delicacy, with rhythmic energy and power. He seemed to perform with greater comprehension, with more assurance and poise than on any occasion we can recall. It was a refreshing and exhilarating performance.

A group of Chopin compositions followed, taken from the later period of the composer's life. These Mr. Powell analyzed in a scholarly manner, instructing his hearers what to expect thematically, and why he considered them as among the composer's greatest works.

Adaptations for the piano of a group of folk songs, largely of Virginian origin or adoption, were media for the exposition of the pianist's interest in this field. A stirring performance of Liszt's Ninth Hungarian Rhapsody was the scheduled closing number, but Mr. Powell played finally David Guion's Arkansas Traveler, which he had proposed to omit, but which his audience insisted upon hearing. The audience was large for a warm night.

Mrs. Channing Ward retired this year from the presidency of the Musicians' Club of Richmond, giving place to Mrs. William R. Trigg, Jr., elected at the annual meeting on June 7. Other officers are Eloise Blasingame, vice-president; Louise Tyler, secretary; Mrs. Basil Gwathmey, treasurer. Mrs. W. Earl Miller and Mrs. Henry are new board members.

Louis W. Bishop, tenor, with Angie Sims Bishop, pianist, opened the current Richmond Chamber of Commerce drive on June 5, over Station WRVA. Mr. Bishop sang Thank God for a Garden (Del Riego), Values (Vanderpool), That Night (Vanderpool), and My Lovely Celia. J. G. H.

4,000 *Hear Operas Sung at Hippodrome with Temperature at Ninety*

As the second production in its operatic series at low admission prices in the New York Hippodrome, the Chicago Opera Company gave the time-honored double bill of Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci, and, to make up for the absence of ballets in these operas, added an interlude of ballet divertissements. Although the thermometer registered well nigh ninety degrees, the audience numbered 4,000 persons.

In Cavalleria Rusticana, Lola Monti-Gorsey was a Santuzza not lacking in emotion; her voice was of satisfactory volume and of likeable quality. Giuseppe Radaelli, making his first appearance with this group, sang with a voice of strength and resonance, not always free from hints of roughness. The rôle of Alfio lay rather high for Nino Ruisi. Nancy Cinconla displayed a pleasing light voice as Lola, while Alice Homer sang Lucia. There were some innovations in stage business during the intermezzo and at the close.

Pasquale Amato, long a leading baritone of the Metropolitan, exhibited remarkable vocal vigor and good style in the Prologue to Pagliacci, and was ardently applauded. Louise Taylor was the Nedda, with Pasquale Ferrara as Canio and Doroty D'Amico and Ludovico Oliviero completing the cast. Giuseppe Bamboschek conducted both works.

This double bill was repeated on Saturday afternoon; Il Trovatore was given on the evenings of June 9 and 10; and Verdi's Rigoletto was presented on June 11. The schedule for this week was as follows: June 12, La Traviata; 13, La Forza del Destino; 14, Rigoletto; 15, La Gioconda; 16, La Traviata; 17, matinee, La Boheme; and 17, evening, La Forza del Destino. M. S.

Kansas City Launches Coöperative Orchestra

Sororities and Fraternities Honor Conservatory—Ensemble Gives Final Recital

KANSAS CITY, MO.—Cognizant of the success of coöperative orchestras elsewhere, sixty-five Kansas City musicians have formed an orchestra, with Brown Schoenheit as president of the newly formed organization. Neil McGinness is secretary, Frank Kinney, treasurer, and the board of directors includes S. F. Rendina, Jaques Blumberg Leon Hinkle, Ben Kendricks, Emile Roge and William Drew. Carl Busch, former conductor of the Kansas City Symphony Orchestra, met with the members at the Kansas City Musicians Club on June 7, when he conducted one of his works before a few invited guests.

KANSAS CITY-HORNER CONSERVATORY

An ensemble recital of extensive proportions was presented by the Greek letter sororities and fraternities of Kansas City-Horner Conservatory for the benefit of the music school, on May 24. The impersonal was emphasized, no names appearing on the program. Among the notable items were Rhythmic Dance (Goossens), projected by Mu Phi Epsilon pianists at four pianos; quintet for strings and piano (César Franck), interpreted by Sigma Alpha Iota members; Capriccio (Hermann), played by three violinists from Phi Mu Alpha; and Spring (Carl Busch) and the Last Song (Rogers), sung by Phi Mu Gamma's Vocal Ensemble. The Panhellenic Ensemble brought the recital to a close with the national anthem, under the direction of Stanley Deacon. The audience, although not large, was appreciative.

ENSEMBLE CONCLUDES SEASON

Before an audience largely composed of musicians, the Kansas City Ensemble gave a creditable recital on May 15, surpassing former appearances in tonal blending balance and unity of expression. The peak was reached in the fine reading of quartet in D major (Haydn). Philip Stevens, pianist, was an artistic collaborator in Hadley's piano quintet, and N. De Rubertis, double-bass artist, aided in the charming performance of Paul Juon's suite. Valse à la Fugue (Powell Weaver) brought instant approval. The personnel of the ensemble is Myron Johnson, first violin; Neil McGinness, second violin; Lawrence Long, viola; Leon Hinkle, cello.

TRAINING SCHOOL ORCHESTRA HEARD

The Kansas City Orchestral Training School Orchestra (N. De Rubertis, conductor), the Ehrnman Singers and the Dorothy Perkins Dancers combined efforts in a diversified entertainment, May 26, which drew a capacity audience. Writings of Verdi, Bizet and Delibes brushed shoulders with those of Friml, Herbert and Romberg in the vocal and terpsichorean *pot-pourri*. Walter Ehrnman, tenor, made one of his best appearances of recent years in the Drinking Song (Rigoletto). Jovann Crinklaw, sporano, revealed a beautiful, nicely controlled voice in Ah, Fors e Lui (Verdi). Rabana Hasburgh and Mary Mathilde Goetze won merited praise in artistic dance conceptions. The orchestra under Mr. De Rubertis gave able support. Two attractive melodic numbers, A Mi morena and Pirouette by Mr. De Rubertis, were engagingly interpreted by the Perkins Dancers. The elaborate revue was presented in costume.

MARGARET BRYAN IN RECITAL

Margaret Bryan, soprano, gave evidence of a good voice, in many instances beautiful in coloring, in her recital on June 2. Pleasing stage presence, a relaxed throat and clear diction aided in the enjoyment of coloratura arias, and French, German, Italian and American items. The Kansas City Ensemble assisted with Sinding, Haydn and Ole Bull numbers, and accompanied the vocalist in Charmant Oisseau (David) and Ave Maria (Bach-Gounod). 'Tis June, My Dear (Spross) drew responsive applause as did the entire program. Marjorie Standart was the accurate, sympathetic accompanist. The Kansas City Ensemble was warmly applauded for clearly defined readings and smooth phrasing. Flo Reiter furnished the flute obbligato for the David aria.

Lucile Vogel-Cole's studio was the setting for a recital of Kathryn Bemis Wilson's songs and piano compositions on June 4. The composer with her clear, pleasing soprano voice, demonstrated her new creations after lyrics by several local poets. Mrs. Cole played the accompaniments and the incidental piano writings by Mrs. Wilson, with fluent pianism.

BENEFIT FOR MUSICIANS' FUND

Evaline Hartley, contralto, gave a recital of nicely contrasted French, German and English songs on May 28, for the benefit of the Musicians' Aid Fund. A large audience was warmly demonstrative and demanded a repetition of An American Lullaby (Rich) and several encores. An interesting recitalist, and one of the few contraltos with ringing low tones, Miss Hartley proved herself an intelligent interpreter. The best items were Die Forelle and Erlkönig (Schubert), L'Invitation au Voyage (Duparc), Nostalgia (Manning) and The Faltering Dusk (Kramer). Philip Stevens furnished authoritative accompaniments. Sol Bobrov, assisting violinist, interpreted Baal Shem (Bloch) with consistent good taste and gave a brilliant reading of Scherzo-Tarantelle (Wieniawski). Marjorie Ounsworth's accompaniments were nicely attuned.

SOLOMON PLAYS VIOLIN PROGRAM

Izler Solomon, violinist, of Lansing, Mich., with Archie Black, accompanist, gave a splended program before a large audience on May 16. The difficult A major sonata (César Franck) was played from memory by the violinist and imbued with exalted expression, the two young artists achieving individual success in the finesse of their interpretation. Other items of interest were concerto in E minor (Conus), Spanish Dance (de Falla-Kreisler) Petite-Valse (Juon-Press) and Albumblatt (Wagner-Wilhelmj). The Mozart Rondo (Kreisler arrangement) was particularly artistic. Archie Black was *en rapport* with the young violinist throughout the entire recital. C. C. B.

Roya Scholarship Fund Concert Given

An audience of good size heard the Scholarship Fund concert given by pupils of Lotta Roya, at Roerich Hall, New York, June 5. Eric Forsberg began the program, showing a promising voice in O'Hara's Give a Man a Horse. Mabel Miller followed, singing Knowest Thou the Land (Thomas) with voice of good quality. Elsie Rockwell's lyric soprano was admired for artistic finish and Frank Kickrey showed fine progress in his tenor songs. Edith Mariany has a beautiful soprano voice, and Nathan Martin sang songs in excellent style. Mme. Roya was heard in songs by Edwards, Homer and Thome, becoming the center of admiration because of sympathetic voice and admirable poise in singing. Song Pictures included Southland Impressions, Martha Forrest singing Burleigh and Reddick Spirituals charmingly. Other Days had Mabel Miller and Edith Milton singing them. When Day Is Done was shared by Miss Forrest, Mr. Forsberg and Mr. Kickrey. Miss Milton and Stanley Murdock sang Under the Golden Moon (Cadman). The Eve Warren Dancers appeared in enjoyable group dancing. Violin obbligatos by Carl Albert, an ensemble of singers and Edith Stetler at the piano completed the roster of participants.

F. W. R.

Zürich Celebrates Brahms With Five Concerts

Furtwängler Leads Orchestra—Rienzi Restored at Municipal Opera

ZÜRICH.—That Johannes Brahms spent a period of his life in Zürich, and that it was here he made the acquaintance, among other highly cultured men of science, of Bellroth, the famous doctor and surgeon who became his intimate friend and followed him to Vienna, gave heightened interest to the five-concert festival held in honor of the hundredth anniversary of the composer's birthday. Under the direction of Volkmar Andreae and with the assistance of prominent soloists, the concerts aroused gratifyingly lively interest.

They were begun with a magnificent performance of the Requiem, for which much praise is due to the singing society, Harmonie, conducted by Hans Lavater. The following evening Arthur Rubinstein and Walter Frey played the two piano concertos. Sigrid Onegin was the soloist in the Otto Rhapsody, and Zürich's native concert master, Willem de Boer, gave an admirable performance of the violin concerto, while once again we had the chance of admiring with pride the achievements of the Tonhalle Orchestra as a whole. During the years of Andreae's leadership it has developed into a first-class organization that thoroughly deserved the wealth of applause bestowed on it at the end of the season.

The Berlin Philharmonic Orchestra with its conductor, Wilhelm Furtwängler, has recently paid us another visit. They played an all-Beethoven program and through their interpretation and ensemble achieved a real triumph.

A newly studied production of Wagner's Rienzi, was undertaken by the Municipal Opera. Albert Seibert's singing of the title role gave the audience a chance again to admire his beautiful voice. The women's roles were delightfully sung by Marie Bernhard-Ulbrich (as Irene)and the young alto, Karin Carlsson (as Adriano). Max Conrad, whom we have long not seen at the desk, conducted the work with his usual command.

A delightful and at the same time interesting evening was given at the Municipal Theater, by the prize winners from Essen, the Jooss Ballet. J. K.

Dr. Otto Erhardt for Salzburg

Dr. Otto Erhardt, stage director of the Dresden Opera (and formerly of the Chicago Opera) will be artistically active at Salzburg this summer, where he has been placed in charge of the staging of Tristan and Isolde (with Bruno Walter conducting) and also is to hold his second year's course on Opera Production and Staging, for which a number of American students have booked. His series will be combined with Prof. Strnad's lectures on Stage Pictorial Art.

Recent guest achievements of Dr. Erhardt were the staging of Rosenkavalier, in Königsberg; and Siegfried and Tristan and Isolde, in Barcelona. Dr. Erhardt will be in Salzburg from July 15 to August 31.

Leginska and Hampton with Montreal Opera Company

Ethel Leginska has been engaged as one of the conductors of the Montreal Grand Opera Company, according to an announcement of Albert Jeannotte, director of the organization.

Hope Hampton is to be with the company also as one of the leading sopranos for the twelve guaranteed weeks. She will appear as Thaïs on the opening night and among other rôles will also interpret Manon.

The repertoire consists of French and Italian works.

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Messiah Sung by 6,000 Voices at Chicago Century of Progress

Punchinello, Dramatization of Pagliacci, Presented—Chicago Symphony Orchestra Gives First Concert in Special Series—Claire Dux, the Delightful Soloist

CHICAGO.—Many interesting new ventures in the local musical field were offered last week. On June 5, on the Century of Progress grounds, The Messiah was presented with 6,000 singers in the chorus, and on the evening of that date, also at the exposition, an orchestra of 1,400 from the National High School Orchestras, gave a concert.

On June 6, the Blackstone Theatre was reopened with a performance of Punchinello, a dramatization in English by Felix Borowski of Leoncavallo's Pagliacci. It was followed by a presentation of the ballet, Coppelia, under the direction of Michel Fokine.

On June 7, the Chicago Symphony Orchestra appeared at the Auditorium Theatre in the first of a series of concerts under the auspices of the Chicago Friends of Music. Claire Dux, soprano, was the soloist. At the second concert, on June 8, Rudolph Ganz was the guest artist. The third, on June 9, featured Ravel's Bolero, danced by Ruth Page and a *corps de ballet*. A popular program was played by the Chicago Symphony Orchestra on June 10.

THE MESSIAH

It has been known for some time that the management of the Century of Progress does not believe that music should have a conspicuous place at the exposition. Were it not for the efforts of Dr. Frederick Stock and the Friends of Music, practically no concerts would have been given during the exposition. It is an established fact, at least to every Chicagoan, that the Century of Progress is a commercial fair in every sense of the word. The management takes pride in informing the world that not a single building was put up before the money had been raised or the space rented to exhibitors. The performance of The Messiah, however, must have shown to the management that visitors as well as Chicagoans are responsive to music, if the attendance on hand was to be taken as a criterion.

DOUBLE BILL AT BLACKSTONE

Punchinello had its world première at the Blackstone Theatre on June 6 and was repeated on June 8 and 10. Felix Borowski and Jacques Samossoud may well be proud of their achievement, as technically, their work left nothing to be desired. Their idea of having the lines spoken by actors instead of giving the Leoncavallo opera in the usual lyric manner, may or may not please, yet the experiment may open new channels to composers. Personally, we would have liked it better if Messrs. Borowski and Samossoud had written a drama and then composed the music, as this way they invited a comparison that did not react in their favor. We are yet too young to demand tradition, but why try to improve on a work that has been popular for so long? Whether the new idea of these two men will alter the scheme of things in the operatic world, we doubt very much, yet they should be congratulated for their daring; and should they meet with success in future productions, they will have shown more acumen than their critics.

Delibes' Coppelia was presented under the supervision of Michel Fokine. Mr. Samossoud is a ballet conductor *par excellence*. Indeed, we do not recollect a better performance of Coppelia. We saw the late Pavlowa and her ballet present it, and as excellent as they were they did not surpass the work of Ruth Page, Alex Kerenoff, Paul Bachelor, Bentley Stone and the *corps de ballet*. The orchestra played the Delibes music *con amore*.

CHICAGO FRIENDS OF MUSIC SERIES

The Chicago Symphony Orchestra was heard in the first of A Century of Progress series of concerts at the Auditorium, on June 7, under the auspices of the Chicago Friends of Music. Dr. Stock, who conducted the performance, had prepared a program made up of selections by Wagner and Strauss. The overture to The Flying Dutchman, beautifully played, delighted the many listeners who practically filled the old theatre to capacity, notwithstanding that it was the hottest June day in the history of Chicago. Then came the soloist of the night, Claire Dux, who made a hit all her own in songs by Richard Strauss. Miss Dux is one of the leading Lieder singers of the day and on this occasion she sang magnificently. The other orchestral numbers consisted of the Bacchanale and finale from Tannhäuser, Ride of the Valkyries and Siegfried's Death music and finale from Götterdämmerung, and Strauss' Till Eulenspiegel's Merry Pranks.

Visitors to the Century of Progress Exposition should hear these concerts at the Auditorium. We hope that after the first six concerts, three other series will be arranged. It all depends on the attendance.

CONVENTIONS HERE

There were many conventions here during the first week in June, and the majority were held at the Stevens Hotel. The Piano Manufacturers held their meetings at the same time as the Radio Manufacturers Association and the Manufacturers of Musical Instruments, so that a visit to the Stevens Hotel embraced practically every line in the musical field. We spoke to various manufacturers and happily found them optimistic for the future, even though they informed us that the dealers present at the convention were not as numerous as last year, but that they had received larger orders than in 1932.

SINGVEREIN'S SPRING CONCERT

The Chicago Singverein gave its annual spring concert under its new conductor, Walter H. Steindel, at the Germania Club on June 3. Besides directing the chorus Mr. Steindel played a group of piano numbers by Chopin.

CZERWONKY TO CONDUCT CHICAGO PHILHARMONIC

Charles Cukor, director of the Artists and Musicians Bureau, has engaged Richard Czerwonky as conductor of the Chicago Philharmonic Orchestra of seventy-five musicians. This bureau is arranging a series of twelve folk concerts to be presented in Chicago, featuring prominent guest conductors, soloists and ballet dancers. The opening date will be announced shortly.

LEMAY-VERMETT CONCERT SERVICE MAKES ITS BOW

A new concert bureau, established to give concerts in Chicago on a sound business basis, the Lemay-Vermett Concert Service (Ariel Nichols Lemay, president and treasurer; Louis E. Vermett, vice-president and manager; and Melvin J. Heininger, secretary and publicity man) has opened offices. Its first list of artists to appear in a Sunday afternoon series at Orchestra Hall, includes: Jascha Heifetz, October 29; the Don Cossack Choir, November 26; Richard Crooks, December 10; Ossip Gabrilowitsch and Harold Bauer, January 14; Kathryn Meisle, February 18.

JOHN DWIGHT SAMPLE STUDIO NOTES

Genevieve Burnham, soprano, presented a program for the Evergreen Park Club on May 16, and was heard in private recital the same evening.

William Benson, tenor, sang for the nurses' graduation of the Community Hospital at Geneva on May 19.

Myrtle Boyles, soprano, was soloist at the May festival of the Euclid Avenue Church in Oak Park on May 26, and also sang for the annual spring luncheon of the same church on June 1.

George Taylor, tenor, appeared in a group of songs at the Lyons Township Alumnae banquet on May 30 and at the Young Men's Business Association of La Grange on June 1. Mr. Taylor is heard regularly over Station WEAF.

Henry Phillips was tenor soloist in a presentation of Elijah given by the Bach Chorus of Cleveland, O., the early part of last month, followed by various other concerts in and around Cleveland.

Since Mr. Sample has been teaching at the University of Louisville school of music, where he is head of the vocal department, his pupils have been prominent in musical activities. On June 2, the university presented two performances of Humperdinck's Hänsel and Gretel, in which William G. Meyer had the rôle of Peter, the father, and Genevieve Schlosser the part of his wife.

Recently the WHAS Quartet was presented in concert in Lexington, Ky. Three of these soloists—Esther Metz, soprano, Joseph Eisenbeis, tenor, and William Meyer, baritone—are pupils of Mr. Sample.

AMERICAN CONSERVATORY COMMENCEMENT CONCERT

The forty-seventh annual commencement concert and exercises of the American Conservatory of Music are being held at Orchestra Hall on June 20. The students appearing on this occasion have won a place on the program through a series of elimination contests, in which leading musicians of Chicago have acted as judges. These young artists are Alice Baran and Ethel Schmetter, pianists, students of Kurt Wanieck; Howard Silberer, pianist, pupil of Rudolph Reuter; Kirby Hoon, basso, student of Karleton Hackett; Lola Borchers, contralto, pupil of Theodore Harrison; Gizella Balazs, soprano, student of Charles La Berge; May Jones, violinist, pupil of Mischa Mischakoff; Helen Hall Krumm, violinist, student of Herbert Butler; Burton Lawrence, organist, pupil of Frank Van Dusen. The soloists will be assisted by the full American Conservatory Symphony Orchestra, under the direction of Mr. Butler.

AMERICAN CONSERVATORY NEWS

Junior dramatic art students of Louise K. Willhour were presented in The Patchwork Girl of Oz, a play in two acts, at Kimball Hall on June 10.

Violin pupils of Kenneth Fiske, with Gloria Burch Fiske at the piano, appeared in recital on May 26.

MacKenzie Ward, baritone, student of Theodore Harrison, sang an all-Schubert program including thirteen songs of Die Schöne Müllerin cycle, in the Studio Theatre, June 11.

Emily Robinson, pupil in Dalcroze eurhythmics of Leontine Roberts, was presented by the Fortnightly Club in a program of dances in the garden of the estate of Mrs. Rawles, Palos Park, on May 23.

Students of Lulu Giesecke-Butler were heard in recital, June 4, at the Civic Centre Building, Flossmoor.

Psi Chapter of Delta Omicron Music Sorority introduced its members in an annual spring musicale on May 27.

Philip Crane, baritone, pupil of James Mitchell, sang the leading rôle in the operetta, Captain Kid, on May 23 and 24, at the Beverly Hills Holy Nativity Church. George Ceiga, of the theory department, conducted the performances.

Junior and adult dramatic art students were presented in a program of readings and sketches at the Drexel Park Presbyterian Church on June 6.

Voice pupils of Verna McCombs were heard in recital at the conservatory, May 24.

Mae Doelling Schmidt presented her class in a piano recital on June 3.

June Baumel, pianist, student of Louise Robyn, was awarded first place in the solo piano division of the National High School contest held in Elmhurst, June 3.

Genevieve Van Vranken Muth introduced her piano class in a program in the recital hall, June 3.

Ruth Taylor, pianist, pupil of Heniot Levy, was the soloist for the musicale at the Allerton Hotel on June 4.

Mary Buckley, student of Earle Armil, appeared in a piano recital at the Academy of Our Lady, June 6.

In the annual scholarship contest conducted by the Kurt Wanieck Club on June 7, Vincent Micari was awarded the yearly scholarship in private lessons and Louise Jung the repertoire class scholarship.

Elisabetha Kroll, contralto, student of Alice Lee Burrow, and Henry George Shafer, violinist, student of Kenneth Fiske, were heard in a joint recital in the Studio Theater, May 23.

RENÉ DEVRIES.

Kathryn Newman in Broadcast Series

Kathryn Newman, coloratura soprano, has been engaged by the National Broadcasting Company for a regular program on Tuesdays. Miss Newman also will be heard on other programs during the week. The soprano came to New York five years ago from Wichita, Kans., and began studying with Frank La Forge, teacher of many eminent artists, including Lawrence Tibbett. Miss Newman has appeared in recital under the direction of Mr. La Forge. Beniamino Gigli heard her on one occasion and immediately engaged her for three appearances with him. As a result of these concerts she was engaged for eight more and sang with the tenor in the largest cities of this country. Miss Newman sang in several of the La Forge-Berúmen musicales, which are presented every Thursday over the Columbia network, and her reception by radio listeners was such that she has been assigned regular appearances.

Edgar Nelson Given Music Degree

CHICAGO.—Edgar Nelson, pianist, vocal coach and choral conductor, was given the Doctor of Music degree at Illinois Wesleyan University on June 6. Mr. Nelson, director of the Chicago Conservatory of Music, for the past several years has been conductor of the Apollo Musical Club and of the Marshall Field & Company Choral Society. C.

EDGAR NELSON

Los Angeles Chapter of Alexander Raab Club Meets

BEVERLY HILLS, CAL.—The newly organized Los Angeles chapter of the Raab Club, a musical organization founded in Chicago fifteen years ago by Alexander Raab, pianist-pedagogue, met on May 18 at the home of Mrs. Andrew Mullen.

Preceding the meeting Mr. and Mrs. Raab were honored with a farewell dinner before their departure for the East. Mr. Raab will conduct a summer master course at the Chicago Musical College, while Mrs. Raab is to go to Europe for the summer. They plan to return to California in the fall, spending a month in San Francisco before reopening their home in Los Angeles.

The Raab Club meets every two weeks to afford its members an opportunity to present informal programs and receive honest criticism from their associates. At the last meeting, Norma Brown chose The Night Wind and The Lake at Evening by Griffiths; Mrs. John Boyce-Smith played the Tschaikowsky concerto, accompanied by Alexander Kosloff at the second piano; later Mr. Kosloff played the same concerto, accompanied by Vera Kosloff; the Mozart double concerto was offered by Evelyn Paddock Smith and Ruth Lane May; and a Bach selection was presented by Julia Lipschitz.

Norma Brown is president of the Los Angeles chapter. The Raab Club of Chicago includes in its membership Ralph Dobbs, Florence Grantland Galajikian, Ernest Bacon, Marshall Sumner, Vera Bradford and Muriel Kerr. H.

La Zier-Riesberg Nuptials

Marcella Riesberg, daughter of Mr. and Mrs. F. W. Riesberg, for many years connected with the Musical Courier, was married to Lawrence La Zier, a young business man of New York, on June 10, at St. Marks-in-the-Bouwerie, by the Rev. Dr. Guthrie. Invited guests from Buffalo, Rochester, Warsaw, Philadelphia, Dumont, N. J., and other cities attended. The bride's father was at the organ preceding the ceremony, also playing the Wedding March at the close. Cars took the bridal party to the pier of the SS. Empress of Bermuda, and a luncheon for twenty covers was given on board the steamer. Mr. and Mrs. La Zier will live in New Jersey.

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Mr. and Mme. Patterson will continue their classes in New York City and at their summer school at Beechwood in the Pines, N. J., during the summer months.

Thirty-second Commencement Is Held at Guilmant Organ School

The thirty-second commencement exercises of the Guilmant Organ School, under the direction of William C. Carl, took place at the First Presbyterian Church in New York on June 6. The church was filled with friends and admirers of the graduating class and of Dr. Carl Rev. J. V. Moldenhawer, minister of First Presbyterian, presided.

The program opened with the Processional, Lillian Mecherle of the class of 1932 playing the first movement from the Josef Rheinberger sonata in D flat, No. 12. The invocation by the Rev. Moldenhawer followed.

Numbers by the graduating members were: Marche Religeuse (Lift up your heads), Alexander Guilmant, interpreted by Emma Gyorgyovits; Fugue in D major by J. S. Bach, played by Ray B. Rayburn; and the César Franck Chorale in A minor, offered by Hans Lange, Jr. Dan Gridley, tenor, participated as the excellent soloist in the program, interpreting an aria from Acis and Galatea by Handel and the aria from the Queen of Sheba, Gounod.

General qualities characteristic of the organists was the ease of playing and a mellow quality of tone, two essentials in religious music.

Work Outlined for Next Season

The gold medal, known as the William C. Carl gold medal, was presented this year to Hans Lange, Jr., of the class of '33, the gift of Hon. Philip Berolzheimer, honorary president of the alumni association. Dr. Carl gave a brief outline of the work of the school as planned for the coming season. The courses will be strengthened in each department, with the idea of giving to the student all that is needful for him to become an expert organist.

In the organ department, a large and varied repertoire, including selections from all schools of organ literature is required and interpretation, registration and a knowledge of the church service as well as concert repertoire, is insisted upon.

In the theory department, harmony and counterpoint will be thoroughly treated, amplified by extensive keyboard work. This includes the harmonization of melodies and basses at the keyboard, modulation, transposition, score reading and original work. These lead to composition, improvisation and orchestration.

Hugh Ross will organize a class for the technic of the baton and tonal building of choirs. This includes choir conducting in all its phases, and the organization of junior, boys and mixed choirs. A model choir will be engaged to give the illustrations. A second class devotes its time to the study of Bach cantatas and the standard oratorios, their interpretation and how to direct and accompany them. The subject of worship and music will be treated by Dr. Moldenhawer.

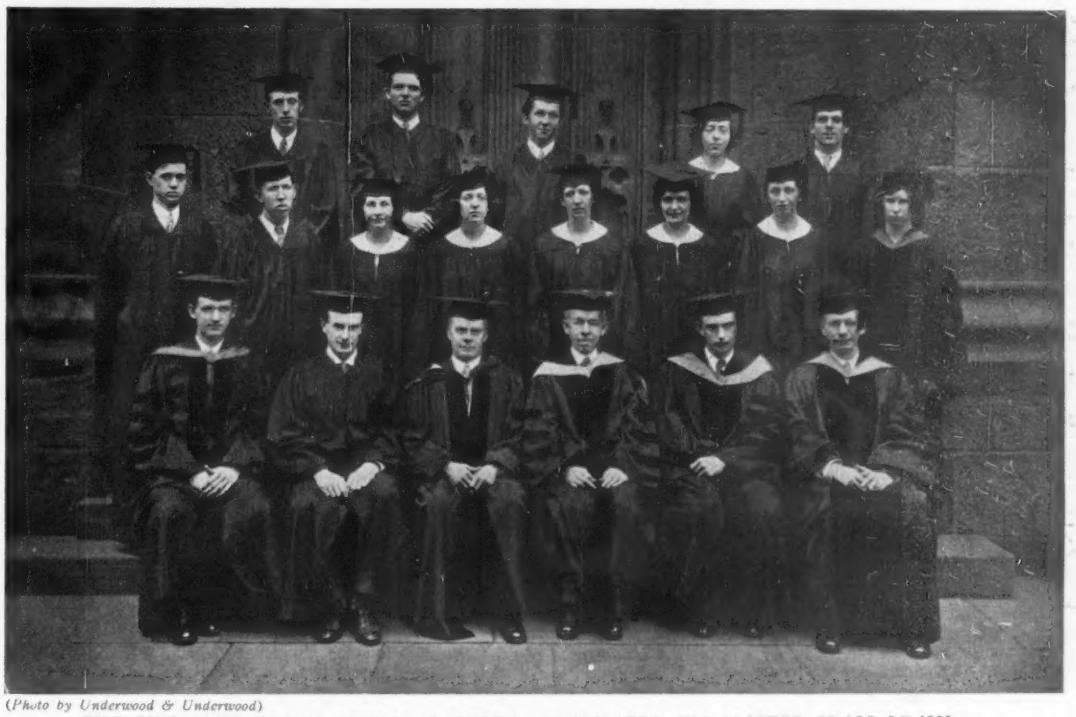
Stebbins Library Presented to School

Another interesting announcement by Dr. Carl was the gift of the library of the late George Waring Stebbins, formerly organist of the Plymouth Church in Brooklyn. Mr. Stebbins had been a student of the school and later a member of the faculty. The library was given by Mrs. Stebbins in memory of her husband. The valuable collection will be used by the students.

Free scholarships, to be given by the Hon. and Mrs. P. Berolzheimer, will be continued as heretofore.

Dr. Carl then presented the graduating class and Dr. Moldenhawer, after a few appropriate words and excellent advice, distributed the diplomas.

Roberta Bitgood, post graduate of '31, played Mulet's Thou Art the Rock, and Gigout's Grand Choeur Dialogue for the Recessional. An informal reception followed in the chapel. G. N.



(Photo by Underwood & Underwood)

THE GUILMANT ORGAN SCHOOL FACULTY, GRADUATES AND MASTER CLASS OF 1933
Front row (left to right): George William Volkel, Hugh Ross, Frank Wright, Dr. William C. Carl, Willard Irving Nevins and Dr. J. V. Moldenhawer.

Germantown "Pop" Concert Led by Norden

Philadelphia Musical Academy Commencement Held

PHILADELPHIA.—The Germantown "pop" concerts (N. Lindsay Norden, conductor), took place on six Monday evenings, in the Church House Auditorium of the First Presbyterian Church of Germantown. The orchestra is composed of members of the Pennsylvania Orchestra. On June 5, the program held the overture to the Merry Wives of Windsor (Nicolai); Henry Hadley's Angelus from the third symphony; the Andante from the fourth symphony of Tschaikowsky; the Straus Emperor Waltz; and Mr. Norden's Arietta Grazioso, which was one of the most pleasing numbers of the program. Mr. Norden conducts with authority and understanding.

Following the intermission the Germantown Male Chorus, directed by Gustav H. Rosser, and accompanied by Walter T. Chambers, sang eight numbers, including the Viking Song (Coleridge-Taylor) Nevin's Venetian Love Song, Gibson's The Drum (sung *a cappella*), Burleigh's arrangement of Were You There? Gloria in Excelsis (Mozart), the Shadow March by Protheroe (a cappella), The Spirit Flower (Campbell-Tipton) and I Love Life by Mana-Zucca. This group of men sing as if they enjoyed it, and consequently the audience enjoys it too. There are excellent voices in the chorus, and Mr. Rosser has achieved fine results, especially as to precision of attacks and releases. They were warmly received.

The orchestra closed the program with selections from Madam Butterfly, Extase by Ganne, and the dances from Prince Igor, by Borodin. The audience was so enthusiastic that the orchestra gave an encore before the intermission.

Philadelphia Musical Academy Commencement

The sixty-fourth annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy were held in Witherspoon Hall on June 7. An unhackneyed program was given by the Students' Symphony Orchestra (Frederick Hahn, conductor), two pianists, two violinists, and a soprano. The orchestra opened with a spirited performance of the Wagner Rienzi Overture, later playing four numbers, Aria for Strings (Bach), The Flight of the Bumble Bee (Rimsky-Korsakoff), Danse Macabre (Saint-Säens), Airs Hongroise by Mr. Hahn, and the closing number, the Oberon Overture of Weber. The ensemble's tone is full and pliant, with good balance of parts and prompt response.

Marion Dougherty, pianist, played three Debussy selections—Fireworks, General Lavine Eccentric, and Isle of Joy. This artist's work is known to Musical Courier readers, for her annual recitals are events of interest. She again revealed a remarkable technic and a feeling for the modern idiom.

Julius Kunstler, violinist, played Baal Shem (Nigun) by Bloch, Ipanema by Milhaud, Praeludium and Allegro by Pugnani-Kreisler, with skill and ease. He was ably accompanied by Marion Perry.

Florence L. Manning, soprano, pleased with four numbers, Vissi d'Arte from Tosca, Charmant Papillon from Les Fetes Venitiennes by Campra, Clouds by Ernest Charles, and Love's Philosophy by Roger Quilter. Miss Manning's voice is clear, her enunciation good and her manner quiet and unassuming. She was well accompanied by Rosalie Snyder.

Ruth Oehler, pianist, played Suggestion Diabolique by Prokofieff, What Was Seen by the Wind (Debussy), her own Valse Grotesque, and Caprice by Dohnányi. Miss Oehler is a finely equipped artist.

Anton Ponyetzky, Jr., violinist, gave three delightful numbers—Slavonic Dance in E minor (Dvorák-Kreisler), Le Zephir (Hubay), and Danse Espagnole (de Falla-Kreisler). Miss Perry again accompanied with sympathy and skill.

Dr. Cooke Makes Address

Frederick Hahn introduced the speaker of the evening, Dr. James Francis Cooke, who spoke of the large place which music will hold in the days to come. Dr. Cooke also awarded the degrees, certificates, and prizes as follows: degrees of Bachelor of Music in piano to Marie Tice Carson, Anna Marie Horn, and Mary Shope; certificates of graduation in piano to Marie F. Busch, Ruth Nugent Hunsberger, J. Judson Johnson, Jr., and Ruth G. White; in violin to Frank E. Fogg and Julius H. Kunstler; teachers' certificates in piano to Frances Horn, Julia A. Probst Meardon, and Ruth G. White; in violin to Julius H. Kunstler; Zeckwer-Hahn Gold Medal in violin to Anton Ponyetzky, Jr.; Presser Gold Medal in the teacher's course in piano to Mary Shope; Richard Zeckwer Gold Medal for Fugue to Angela Haage; Junior Theory Silver Medal to Sybilla Ruegenberg; harmony prize to Katherine Hibbert; history prize to Louise W. Hesketh. M. M. C.

Virgil Fox Back in America

Virgil Fox, American organist, returned to this country June 7 on the SS. Bremen, after having spent the last year studying with Marcel Dupre at his country place in Meudon.

While in Paris Mr. Fox presented programs during the early spring and then gave a concert late in April at the Kingsway Hall, London. A tour of England and Scotland followed, with Mr. Fox playing in the cathedrals of these countries. Mr. Fox then proceeded to Germany for two weeks. As a result of this visit he believes that "they are as badly hit by the economic situation as we in America are, but do not think about it. They seem to carry on with the same enthusiasm and vigor as formerly and the depression has not secured a hold on public opinion. Even the unsettled conditions in Germany do not deter the people from seeking relaxation and carefree pleasure in the country, and droves of lighthearted persons are to be found everywhere."

Mr. Fox has left for Westminster, Md., and will continue his activities in this country next season. At the end of the summer he is to play in Chicago at the national convention of the National Association of Organists. M. S.

Sharnova to Be Active in Summer

June and July will be active months for Sonia Sharnova, contralto. Here are several of her engagements: June 22, operatic concert in costume at the North Lagoon of the Century of Progress; June 23, broadcast, The Northerners; June 27, Lohengrin, opening opera of the Cincinnati Zoo Civic Opera Company; June 29, Il Trovatore; July 3, soloist with the Jewish Day Pageant at Soldiers Field, Chicago; July 5, Lohengrin; July 12, National Pen Women's League Conference, singing Louise Snodgrass songs; July 22 to August 5, Cincinnati Zoo Opera in Lohengrin, Aida and Il Trovatore.

Guy Maier to Teach at Interlochen

Guy Maier, pianist, will be at the National High School Orchestral Camp in Interlochen, Mich., from July 10 to August 4, giving fourteen-week courses for pianists, teachers, supervisors and high school students. There will be a special course in two-piano ensemble. Preliminary to his return to two-piano recitals in association with Lee Pattison next season, Mr. Maier has made two-piano arrangements of five little-known Mozart pieces, written by the composer between the ages of six and twelve years. The works in their original form are sonatinas for piano and violin.

Haubiel Compositions Broadcast

Compositions by Charles Haubiel and Paul Bowles were played for the June 11 broadcast in the series of all-American programs which the Pan-American Association of Composers is presenting over WEVD. Both Mr. Haubiel and Mr. Bowles appeared as pianists, and Virginia Nolte as cellist. Works of Mr. Haubiel listed were Cryptics, Two Spanish Pieces, and Capriccio Fantastico.

Marie Powers' Recent Appearances

Marie Powers recently appeared in the same week with the Chicago Grand Opera Company at the Hippodrome, New York, in the following rôles: June 10, Azucena in Il Trovatore; June 11, Maddalena in Rigoletto; June 12, the same rôle; June 13 Preziosilla in La Forza del Destino, and June 14 the same rôle.

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Waning Paris Season Brings Diverse Musical Performances

(*Continued from Page 5*)

Marya Freund, Lieder interpreter *par excellence*, assisted by Doda Conrad, bass (a pupil of Mme. Freund), sang Schumann, Schubert and Brahms in the Salle Chopin to which came a numerous audience. It was an evening of art, for Mme. Freund is one of the authoritative Lieder singers of the time, and her faultless style and high idealism in this branch of vocal interpretation have long been admired. Tibor Harsanyi, Hungarian composer, was an excellent accompanist.

Schipa's Recital

Tito Schipa's success in the Salle Pleyel was all that any recitalist could have desired. The popular tenor charmed his hearers from the moment he stepped on to the stage, and the number of his repeats and encores was imposing. His program of arias, folk-tunes and Spanish songs was admirably sung, his vocal and interpretative art being greatly appreciated. Federico Longas, accompanist-composer-pianist, played several of his own compositions to good effect.

Joyful Jazz

Jack Payne and His Jazz Band, newcomers to Paris from London, gave a pair of concerts in the Theatre des Champs Elysées. The town, true to tradition at affairs like this, came resplendent in bib and tuckers, went crazy over Jack's persuasive rhythms and seemed inclined to keep the performers going all night. Jack Payne is one of the cleverest boys imaginable, and the way he sentimentalizes his blues, or invites you to Come On and Be Happy, assures you that There's a New Day Coming, must be heard to be appreciated. His band, a bunch of past masters at rhythm and syncopation, revel in the hot madness of riotous tune, and embellish the evening in an utterly delightful mannner. I do not know the status of jazz in America at the present moment, but here in Paris, jazz concerts are still among our "swellest."

Merrie England

The British Musical Society, an organization composed of English music lovers resident in Paris, made its formal debut in the Ecole Normale, giving Sir Edward German's operetta Merrie England in concert form. The society, which is devoted primarily to performing English comic operas and operettas in Paris, seems well equipped to stage almost anything along that line, and it is to be hoped that a few of Gilbert and Sullivan's delightful works will be undertaken.

Sir Edward German's Merrie England is a bright piece. The story is a misunderstanding between Queen Elizabeth, Sir Walter Raleigh, Essex and maiden Bessie. Kenneth A. L. Afford conducted an orchestra, a chorus and soloists Mary Forest (Bessie), Dorothy Rolfe (Jill), Mrs. Wheeler (Queen Elizabeth), Parker Steward (Raleigh) and Oscar Walker (Essex), participated. Almost every number had to be repeated.

Serenaders

La Sérénade, a chamber music organization whose specialty is the playing of new scores, and those which though young have nevertheless been forgotten, gave a concert in the Salle Gaveau, Roger Desormiére conducting the chamber orchestra, Mme. Holney and the Nivard Chorus singing and Alanova dancing. The program comprised a brief Fanfare, by Nabokoff; Socrate, by Erik Satie (Mm. Holney, soloist); Tableaux de Cinema, music written for a film, and then adapted for orchestra, by Rieti; Septuor, by Popiw; and La Mort d'un Tyran, by Darius Milhaud, an episode picturing the joy of the Roman populace at the death of Emperor Commodus. I have not had time to look up and see why the Roman populace expressed joy at the death of Commodus. Neither did the score throw much clarity on that point, so far as musical feeling is concerned, though the dancer Alanova and the Nivard Chorus apparently did all they could about it.

Couperin Bi-centenary

In commemoration of the 200th anniversary of Couperin's death, Paul Brunhold gave an organ recital in the St. Gervais Church (Paris). The program was fittingly composed of Couperin's works and enhanced by the fact that M. Brunhold played on the organ used by his illustrious predecessor over two centuries ago. Mme. Humbert-Lavergne and Yves Tinayre sang several motets and sacred solos.

Philipp Honored

Isidor Philipp, internationally eminent piano pedagogue and professor at the Paris Conservatory, was honored by the Association des Anciens Eleves du Conservatoire at the societie's annual banquet. The occasion was the celebration of Maitre Phillip's thirty years of professorship at the conservatory, during which time, many prominent pianists and teachers have studied with him. André Dorival, general secretary of the association, opened the banquet with appropriate remarks in which he expressed the profound admiration of Maitre Philipp's friends and pupils. Jean Chantavoine, general secretary of the conservatory, also spoke words of congratulation. Numerous personalities of the social, artistic and diplomatic worlds were present and the banquet which followed was a charmingly convivial event.

Dance Museum Opened

The inauguration of the International Dance Archives in Paris, opened an extremely unique institution. Books, pictures, designs, paintings, sculpture, costumes, *mise-en-scenes*, orchestral scores, in short, everything necessary to and connected with the dancing art, has been here collected and ingeniously presented. It is a veritable treasure house of documentation provided by Rolf de Maré, founder of the organization, and placed at the service of the public, free of charge, and hereafter, students and researchers may find any and all information concerned with terpsichoric pursuits. Halls for dance recitals, expositions and study have also been provided as well as facilities for showing films.

The first of a series of expositions which the Archives intends to give, was opened last week, showing paintings and sculpture about or inspired by dancing. Works are on view by Watteau, Tiepolo, Poussin, Mathieu le Nain, Claude Gillot, Lancret, Cater, Schall, Taunay, Lami, Carpeaux, Fantin-Latour, Monticelli, Berthe Morisot, Cézanne, Renoir Gaugin and Holder. This exposition will be followed by one in which engravings and Sevres porcelains will be exhibited. All dancing-minded persons visiting Paris, would do well to inspect the Archives.

Vichy Contest

Every year, the French Musical Federation holds a congress which representatives of some 5,000 societies attend, forming a kind of parliament where popular music is discussed and various prizes are distributed. This year, Vichy was the scene of action. Over 5,000 musicians devoted to the cause of aiding and developing popular music attended.

In the presence of President Lebrun, M. Bollaërt, director of Beaux Arts, and numerous musical and official representatives, municipal bands of Vichy, Marseilles, Cheminots, St. Etienne and the Garde Republicaine, played lively programs and proved their abilities at sight reading. Choral societies also underwent the test. As an encouragement to the study of solfeggio, the National Committee for Musical Propaganda voted a prize of 10,000 francs to the organization excelling in sight reading, to be given next year.

By the Waters . . .

The Casino at Vittel has opened its summer season along lines calculated to amuse and entertain those who come to imbibe of the town's salubrious H_2O. Theatricals, operas, symphonic concerts, recitals, cinemas, will be offered and made attractive by the presence of international artists. Such operas as The Secret Marriage, The Secret of Suzanne, La Serva Padrona, Bonsoir, voisin, Le Portrait de Manon, Philemon et Baucis, will be given, interpreted by Opera-Comique artists: Odette Ertaud, Andrée Moreau, Georgette Mathieu, Roberte Fissore, Flore George, Jacques Gérard, Baldous, André Balbon, Rousseau and Le Prim.

Eidé Norena, Ninon Vallin, Madeleine David, Lucienne Tragin, Saint-Cricq and Luzy will sing in special operatic and symphonic performances; Alfred Cortot, Jacques Dupont and Francois Lang (pianists) and Maurice Maréchal ('cellist) will be heard in recital.

Bordeaux Events

The spring musical and theatrical season at Bordeaux has been particularly brilliant this year. The theatres have been doing encouraging business giving excellent plays, while the concert halls, too, have had their share of large audiences. Chaliapin scored and Walter Rummel gave a magnificent piano recital. Isabelle Marti-Colin, Spanish pianist, Georges Enesco, violinist and Tito Schipa, tenor, were likewise heartily appreciated. Franz Lehar's operetta Le Pays de Sourire, which has held the boards for many months at the Gaité-Lyrique in Paris, opened its career at the Bordeaux Grand Theatre a few days ago.

New Ballets

One of the finest spectacles of the brilliant spring season at Monte Carlo was the series of performances given by the Ballets Russes de Monte Carlo under the management of W. de Basil and René Blum. The troupe, without doubt the best of its kind today, won unqualified success, not only in works with which the public is already familiar, but also in three new ballets; Présages, Beach and Le Beau Danube.

Présages, based on music by Tschaikowsky, choregraphy by Massime, is a commentary on foibles of human existence. The various roles, Action, Temptation, Movement, Desire, Passion, form a clear, plastic ensemble, culminating in a poignant finale presided over by Destiny.

Beach, on the other hand, is all light and airiness, a satirical parade of life on European seaside resorts, during which bathing beauties, sailors, old men, beaux brummels, rajahs, and bridegrooms cut characteristic capers. The libretto is by René Kerdyk, the music by Jean Francais, scenery by Raoul Duffy and the brief costumes by Jane Lanvin.

The ever popular Blue Danube of Johann Strauss provides inexhaustible material for dancers, and the new ballet created on it by the Ballets Russes de Monte Carlo is utterly charming. Massine did the chorography, Constintin Guy the costumes and scenes, while Roger Desormiére orchestrated the music. The action is in pre-war Vienna, when the imperial city was agog with Straussian gayety. The principals of the Monte Carlo troup are Alexandra Danilova, Irina Baranova, Nina Tarakanova, Tatiana Riabouchinska, David Lichine, Leonide Massine and Léon Woizikovsky.

Brevities

Charles-Marie Widor has been given the Grand-Officier of the Legion of Honor decoration by the French Government.

Issay Barmas, German violinist and pedagogue, has settled in Paris where he will continue to teach.

Walter Rummel gave two recitals in Monte Carlo.

A Brahms festival was staged in Monte Carlo during the course of which orchestral works from the first symphony to the double concerto in A minor (played by Marcel Reynal, violinist and Umberto Benedetti, cellist) were given.

Blanche Marchesi gave two recitals, June 9 and 16, in the Salle Chopin, presenting songs by unknown or forgotten English, French, German, Italian and Austrian composers as well as Lieder.

An international dance contest will be held in Warsaw during June.

A tablet to the memory of Armand Marsick, famous violinist and teacher, has been placed on the house in which he was born in Jupille-les Liége, Belgium.

Paul Makanovitzky, Russian boy violinist, gave a recital in the Salle Gaveau playing works by Handel, Bach, Tschaikowsky, Paganini and Tartini.

The eighth Congress of the International Confederation of Authors, Composers and Music Publishers is being held in Copenhagen. Representatives from thirty-four societies will attend, in company with Charles Méré and René Jeanne, president and secretary of the association.

The Opéra-Comique will be closed during July. Next season Gargantua, opera by M. Mariotte, is to be created, and Sappho, Fortunio and the Vaisseau Fantome will be remounted.

Pasquale Tallarico Engaged for Peabody Summer Session

Pasquale Tallarico, concert pianist and pedagogue, has been engaged to teach at the summer session of the Peabody Conservatory of Music, Baltimore, Md., which opens for a six weeks' course of instruction in all branches of music study on June 19.

Mr. Tallarico, while of Italian parentage, is an American by birth. He studied piano

PASQUALE TALLARICO

with Virgil, Mokrejs, and Joseffy; and composition with A. J. Goodrich and Rubin Goldmark. In 1914, he was the winner in the National Piano Contest for American-trained pianists which was held in Chicago. He has made several concert tours of the United States and has appeared as soloist with many of the leading symphony orchestras.

Among the other artist-teachers who will teach at the Peabody Conservatory this summer are Frank Bibb, voice; Austin Conradi, piano; J. C. van Hulsteyn, violin; Louis Robert, organ; and Howard R. Thatcher, harmony and composition.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The May meeting of the Harmony Club was held in the auditorium of Fowler's Piano Department. The following officers were elected for the coming year: Mrs. George Smith, president; Elizabeth Britton, vice-president; Mrs. Harry H. Johns, secretary. Mrs. Arthur Alexander spoke on current events, devoting special attention to music festivals. An imaginary trip to Leipsic made up the musical program with Sonia Feinbloom and charge. The Brahms waltzes for two pianos were played by Miss Feinbloom and Mary Alice Brownlow. Movements from Mendelssohn and Schumann concerti were played by Ruth Boremann and Mrs. Witter Stack. The first movement of the trio in D minor was played by Harvey Fairbanks, violinist; Ruth Jennings, cellist, and Miss Feinbloom.

The final *à capella* program to be sung this season by the members of the adult choir of Tabernacle Church, was recently presented. Willard Hallman as choir leader and soloist was at his best. Mrs. Donald M. Tower was also delightful in her soli.

Mr. Hallman's vocal pupils also gave a pleasing recital this spring.

The annual spring music festival of the Binghamton Central High School was held in the form of an operetta, The Pied Piper of Hamelin, directed by Ray L. Hartley. It was enthusiastically received at two evening performances and a matinee.

The cantata, Caravan, was given in admirable fashion by the East Junior High School music department. The entire program was under the direction of Ida M. Moses.

An interesting program was played recently by violin students of Carl Sacks and piano pupils of Donald Grey. I. S.

MIAMI, FLA.—The University of Miami Conservatory presented Mildred Greenberg, pianist, in her senior recital on May 31 in Recital Hall. She received her Bachelor of Music degree from the University of Miami, having studied four years with Hannah Asher of the university conservatory. She is a member of the Junior Trio and played often with the University of Miami Conservatory Junior Symphony Orchestra (Walter Grossman, conductor), and has given many concerts. She was assisted by Anna Kigg, violinist, accompanied by Elloise King.

The University of Miami held its commencement exercises on May 15 at the Biltmore Country Club in Coral Gables, with a graduating class of eighty members. Dr. Guy E. Snavely, president of Birmingham Southern College, delivered the address and President B. F. Ashe presented the diplomas. The University of Miami Conservatory Junior Symphony Orchestra gave three numbers on the program.

The Mana-Zucca Club offered its last program of the season on June 6 at Mazica Hall. Those taking part were Mana-Zucca, Bob North, Mona-Ericson, Warner Hardman, Marion Berry Taylor, Mable Brunson, Annie Laurie Lee, Olive Pullen, Truman Lord and Marian Freed. A. F. W.

NEW ORLEANS, LA.—With the exception of the initial appearance in this city of the charming Lily Pons, New Orleans has been directing all its interest of late toward local events. Martha, the first opera to be presented by the newly founded College of Music in Loyola University, had three successful and meritorious performances with a cast composed entirely of students, and supported by the conservatory symphony orchestra under the direction of E. E. Schuyten. Carmen Rosell, in the title rôle, displayed a fresh and facile soprano to which was added an ease of stage presence. Anita Hillery, possessed of a lovely contralto, carried well in the rôle of Nancy. James Willson and Charles McMurray took the male leads.

The second annual school band contest again drew thousands to the open-air stadium at Loyola University, where practically every parochial, private, and public school with an organized band, competed in one of the three classifications. The contest was staged under the auspices of the New Orleans Band Concert Committee, and cups were donated to the winners by Philip Werlein, Ltd., music house.

Members of the Music Club brought their season to a close with a luncheon at La Louisiane at which the usual yearly reports were given, and plans were sketched for activities in the coming season. Mrs. John Bumstead was reelected president.

Miss Pons acquired scores of admirers in her concert here, sponsored by Benedict Grunewald. O. M. L.

TERRE HAUTE, IND.—A brilliant harp recital in the conservatory of music, Cecilian Auditorium, was offered on June 9, when Alice Schum, of Erie, Pa., played two numbers by Felix Godsfrold and one by Albert Zabel. Medora Hendrichs, soloist, sang works of Sparks and German. The program opened with Bach's Chromatic Fantasy. Numbers by Gounod-Verdalie, Chopin-Salzedo, Rogers, Carew, Rasbach, Hasselman, Schumann-Alberti and others were heard.

The Ringgold Boys' Band of sixty pieces, under the direction of Calvin Head, gave a well received concert at the Hoosier Highlands, May 28. Another concert is to be given at Christman, Ill., at the band festival, July 4.

The recital season is here and during the past several weeks Terre Haute music-lovers were entertained by many local artists. These included the following: Mary Heaton Winn, at the Woman's Department Club; Mrs. Clara Sears, Otterbein; Raymond S. Lowry, Lowry studio; Anna E. Hulman; Amelia A. Meyer's students; May H. Varney, Breeden Memorial; Mrs. M. E. Nash; Dorothy and Henrietta Berkowitz, Department Club. M. P. D.

Wagner-Brahms Program to Open Stadium Season

In commemoration of the fiftieth anniversary of the death of Wagner and the 100th anniversary of the birth of Brahms, Willem Van Hoogstraten has planned a Wagner-Brahms program with which the New York Philharmonic Symphony Orchestra will open the sixteenth season of Stadium Concerts, June 29.

An all-Russian program is announced for the second night, including Rimsky-Korsakoff's Scheherazade and works of Glinka, Glazounoff, Liadoff, and Borodin.

Other outstanding concerts of the first fortnight at the Stadium will be a special program celebrating the Fourth of July and the performance of the Beethoven ninth symphony on July 6 and 7. The choral symphony will be preceded by Beethoven's first symphony. Soloists for the ninth symphony are Nina Morgana, soprano, Sophie Braslau, contralto, Paul Althouse, tenor, and Frederic Baer, baritone. The chorus will be that of the Schola Cantorum of New York City.

Athenaeum Concert Management Notes

The Athenaeum Concert Management's list of artists for the 1933-34 season holds Norman Jolliffe, baritone; Jeanne Hassler, contralto; Guido Ciccolini, tenor; Anton Rovinsky, pianist; Sergei Radamsky, tenor; Clara Lang, soprano; José Alonso, basso; Clifford Vaughan and his ensemble in Translations of Music from the Orient; the Tollefsen Trio; Old World Trio of Ancient Instruments; Nathan Ensemble Concertante; De Bueris Sinfonetta Society; and De Bueris Woodwind Ensemble.

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Barrett-Paton Wedding

Alice Katharine Paton, concert soprano, and Oliver Coolidge Barrett, New York broker, were married on June 5 at the home of the bride in Maplewood, N. J. The Rev. Archibald Black, pastor of the First Congregational Church, Montclair, N. J., where Miss Paton was soloist for five years, performed the ceremony. Mark Andrews, organist of the church, played a composition by the bride, and Elgar's march, Pomp and Circumstance. Janet Bush-Hecht Walter, contralto, sang another composition by Miss Paton, I Would Be True, and other numbers. About 100 guests were present. Miss Paton has made concert débuts in Rome, Italy, and in Chicago and New York. She is at present soprano soloist at the Third Presbyterian Church, Newark, N. J.

Cincinnati Cuts Orchestra Budget

CINCINNATI, O.—The budget for the Cincinnati Symphony Orchestra, which is supported by the Institute of Fine Arts, has been cut from $500,000 to $400,000 for 1933-34. The personnel has been reduced to eighty, twelve men having been dismissed, and salary cuts of from ten to twenty per cent. have been levied on the members whose contracts were renewed. Most of the reductions were on salaries considerably above the minimum union wage. H.

Arcella-Fortner Recital

A recital for two pianos by Angelina Arcella and Ralph Fortner drew a good-sized audience to Steinway Hall, New York, on June 9. Their program was one of broad scope, ranging from Bach and Scarlatti numbers, through a Brahms work (Variations on a Theme by Haydn), to music by Grainger, Debussy, Rachmaninoff and Infante. The artists possess a goodly number of musical virtues, among them precision, adaptability and musical insight, as well as a pliant and tastefully modulated tone. The audience was an appreciative and discerning one. M. L. S.

Five-Choir Festival at St. Bartholomew's

An inspiring affair of its kind was the recent Five-Choir Festival recently held at St. Bartholomew's Church, New York. There was a procession of over 300 choir members, fifty members of the American Guild of Organists in their robes, and thirty clergy. It was the Annual May Guild Night of the American Guild of Organists. David McK. Williams was at the organ.

The program began with a beautiful performance of the Psalm XXIV of Lilli Boulanger, sung in English by the St. Bartholomew Choir with excellent ensemble and brilliant organ accompaniment. Following this, the combined choirs sang Mrs. H. H. A. Beach's exquisite setting of the Cantate Domine, displaying finish and unity as well as tone. A Palestrina motet, sung *a capella* by the St. Bartholomew Choir, was the next offering. The climax of the occasion was the final chorus from Parker's Hora Novissima, which enlisted the combined choirs and, as soloists, Ruth Shaffner, soprano, Pearl Jones, contralto, George Rasely, tenor, and Frank Cuthbert, bass. Miss Shaffner's feeling for ensemble, backed by excellent musicianship, makes her an ideal exponent of this type of music. Miss Jones sang with full tone and warm feeling, as did Mr. Rasely in the tenor role. Mr. Cuthbert's bass passages were projected with vocal resonance. L.

Rodeph Shalom Synagogue Has New Choir Plan

A new plan in religious music is being inaugurated at Rodeph Shalom Synagogue, Philadelphia, under the direction of N. Lindsay Norden, organist and choirmaster. Sixteen students are offered an opportunity for class and private lessons in musical theory—sightsinging, ear training, composition, analysis, keyboard harmony, vocal coaching, and organ—in return for participation in the choir of the synagogue. This choir will sing on Saturday mornings and at the holiday services, and will give a recital of Jewish music in the spring. A number of musical talks will be given on Saturday afternoons by the director and others. The instruction will cover three years. Full details may be had by writing for the prospectus. Applications will be received and acted upon at once. Mrs. Isadore Kohn is chairman of the music committee.

Mrs. Haake Gives Advanced Normal Course

Gail Martin Haake gave a normal course, June 5 to 17, in the Advanced Books of the Oxford Piano Course at the Carl Fischer Auditorium, New York. Mrs. Haake, director of the class piano department at the American Conservatory of Music in Chicago, and one of the four editors of the Oxford Piano Course, was the guest of Carl Fischer, Inc., while in New York. The course offered by Mrs. Haake was similar to the one she gives at the American Conservatory. On June 9, Mrs. Haake was guest of honor at an informal buffet luncheon and meeting of the Oxford Piano Teachers' Association of New York.

Philip Leidy Weds Catherine Littlefield

PHILADELPHIA.—Catherine Littlefield, première danseuse of the Philadelphia Grand Opera Company, and Philip L. Leidy, socially prominent lawyer, were married on June 8 at the home of the bride's parents in Wynnefield. The couple sailed to Europe June 10 on the SS. Paris.

Mr. Leidy is a son of the late Dr. and Mrs. Joseph Leidy. The bride expects to continue with her engagements on their return in September from a tour of the Italian lakes, France and England. S.

Erb Receives Doctor of Music Degree

Washington and Jefferson College, one of the oldest educational institutions in America, has honored John Warren Erb with the degree of Doctor of Music. This degree was conferred upon Mr. Erb at the 133rd commencement of the college, held June 3 at Washington, Pa.

Mr. Erb is known in New York City as a conductor of orchestral and choral concerts. He has also been the coach of prominent singers and instrumental artists.

As an educator, Mr. Erb has been a member of the faculty at New York University since 1922, and since 1929 he has been director of instrumental music in the department of music education there under Dr. Hollis Dann. Mr. Erb has also been professor and director of music at Lafayette College since 1927. He is a member of the Bohemian Club of New York City.

The degree of Doctor of Music comes to Mr. Erb from Washington and Jefferson College as the direct result of service to that institution, Mr. Erb having formerly been identified with the college as director of musical activities. At the same time he was director of the Washington Choral Society.

Mr. Erb was a pupil of Siegfried Ochs, founder and conductor of the Philharmonic Chorus in Berlin, Germany; of Xaver Scharwenka, Polish pianist; and for the past five summers has studied with Dr. Felix Weingartner at Basle, Switzerland.

Theodore Cella to Lead His Work at Museum Concerts

In addition to his guest appearance at the Boston Symphony "pop" concerts recently, Theodore Cella will conduct his Trans-Atlantic Liner on June 24 at the Brooklyn (N. Y.) Museum with the New York Civic Orchestra. These concerts are under the auspices of the Brooklyn Museum and are presented by the Department of Education of the State of New York (G. A. Baldini, director of musical activities).

Fritz Reiner Returns from Abroad

Mr. and Mrs. Fritz Reiner arrived in New York June 10 on the SS. Vulcania, and left for Rockport, Me., two days after.

While abroad Mr. Reiner conducted five different orchestras in six concerts during the period of four weeks. In the latter part of May he directed two chamber orchestra concerts in Rome.

Geiger and Shankman Take Radio Vacation

Elvira Rose Geiger and Samuel Shankman, concert pianists, appeared in a program on the lawn of Montefiore Hospital, Bronx, N. Y., on June 4. The two have made frequent appearances over the radio during the past ten years. At present they are taking a vacation from the air, but continue active in concert work.

University Honors Mme. Homer

OXFORD, O.—Miami University has conferred an honorary degree of Doctor of Laws on Mme. Louise Homer. William Trimble Beatty, father of the eminent contralto, received his diploma from Miami in 1854. S.

Noréna Appearing in Musical Film

PARIS.—Eidé Noréna, Norwegian soprano and member of the Metropolitan Opera Company, is here working on a music film. This is her début in pictures. The first showing is scheduled for one of the largest cinema houses in Paris. C.

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CELLA
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NEW YORK JUNE 17, 1933 No. 2775

Intentions do not make a performance.

—o—

Among the most frequent appearances on concert programs this season, were the hyphens separating the names of composers.

—o—

Promoting International Goodwill

In these highly critical times, when the nations are standing at the crossroads destined to lead either to a new and fruitful coöperation or to continued and perhaps disastrous competition, the role of music in promoting international understanding and amity is not a slight one.

That such a work is going forward, with the United States playing a leading part in artistic as well as trade and arms questions, is revealed in a recent report issued by the International Music Relations committee of the National Federation of Music Clubs, Helen Harrison Mills, chairman.

In summarizing the achievements of the organization, the committee chairman reports that friendly relations have been established with forty-eight countries of Europe and the East, as well as twenty-one South and Central American states. The committee has acquainted eminent musicians and organizations in these countries with some of the best American music, through supplying lists of these works divided into four classes (orchestral, chamber, organ and choral music). In the case of the South and Central American republics, 100 of these lists were supplied through the courtesy of the Pan American Union.

Two festivals entirely of American music have been held, the first at Bad Homburg, Germany, in July, 1931, under the direction of Irving Schwerké, Paris editor of the Musical Courier, which constituted the very first such festival to be held in Europe; and the second, a three days' program at Buenos Aires, featuring American works only, under the supervision of Mrs. John Campbell, wife of the American Counsellor. Both these events were sponsored by the American Embassies in the respective countries.

To quote further from the committee chairman's report: "Music and literature have been supplied by this office to exhibitions in Spain, Egypt, Japan, Hawaii and Russia. More American music has been introduced in Japan, Korea and the Philippines. Assistance has been rendered Australia and Wales in the formation of new national music societies, and the continued correspondence with Canada, we believe, will soon develop a national Federation of Music Clubs there. Assistance in starting two new American music schools has been given, one at Rome and one at Siena, Italy. Radio broadcasts of American music overseas are increasing under the direction of Dr. Adrian Boult, London; and the rapidly moving plans for short wave circuits between North and South America, with promises by the Pan American Union to present considerable North American music, will do much in the near future toward making our music better known all through the Americas.

"Two paramount achievements we must mention are: first, the establishing of American music libraries for lending and reference, one each at Glascow, Berlin, Warsaw and Amsterdam, with the consequent coöperation of American publishers in stocking them; second, the new plan of international exchange programs of which over twenty were given this winter in America, with a corresponding American program presented in the country abroad whose music was thus exploited here. This we consider one of the most constructive moves yet made to bring our best music to the attention of foreign audiences under favorable conditions. The plan is to continue with the hope of having at least 100 such concerts next year, covering lands near and far, and that music clubs will take intensive part in it. The Lake View Musical Club, Chicago, gave a Dutch program in return for one at Amsterdam this season, and will stage Latin American music next year. The Musicians Club of Women, Chicago, will use English music in an exchange. Ten such programs featuring the music of ten nations were broadcast from the Hotel Claridge, New York, and ten more have been planned for next winter. This movement cannot be too highly commended. It is a tangible way for clubs to help materially in international matters, as well as a delightful one."

Since every exchange of art in any form, whether it be literature, painting, sculpture, or music, helps nations to understand each other's psychology and habits of thought, it is evident that all such projects tend to draw peoples closer together. In the long run, they discover that the fundamental things are, after all, not national, but international. Such an understanding is the first requisite to peace.

—o—

Toscanini—Bayreuth

Surpassing in interest all other musical news items of last week was the announcement that Arturo Toscanini would not conduct at the Wagner Festival in Bayreuth this summer.

At the same time that the information was given out by the press in Europe, Toscanini cabled to Bruno Zirato, assistant manager of the New York Philharmonic, as follows:

"Given up Bayreuth. Please notify newspapers have sent Winifred Wagner following telegram: 'The lamentable events which have wounded my feelings both as man and artist have not changed up to this moment, despite my hopes. It is my duty today to break the silence that I have imposed upon myself for the last two months and to inform you that for my, your and for everybody else's tranquillity, it is better not to think any more of going to Bayreuth. With unchanged sentiments of affectionate friendship toward the entire Wagner family, I am yours, Arturo Toscanini.'"

While Toscanini couches his telegram to Mme. Wagner in reserved, courteous, and diplomatic terms, it is an open secret that he was actuated in his resolve by sympathy for those musicians and other intellectuals, especially of Jewish faith, who have been banned from their posts in Germany through condemnatory decrees of the Nazi government.

It is remembered that some months ago, while still in New York, Toscanini headed a cabled appeal sent to Chancellor Hitler by a number of prominent musicians then in America. The message politely requested that dictator to save musical artists in Germany from persecution because of "political or religious reasons."

The cable was dispatched on April 1, and the Berlin newspapers commented upon it only to say that Chancellor Hitler did not receive the communication. Nevertheless, a few days later, the same sources announced that an official order had gone forth to bar from radio broadcasting in Germany, all records, performances, or compositions by any of the signers of the cable of protest. On April 7, Mme. Wagner let it be known through the press that Toscanini would conduct at Bayreuth; and the same statement was promulgated early in May through the German Tourist Information office.

For several weeks thereafter, Toscanini was sorely troubled in mind and heart, as to the course he should pursue regarding Bayreuth. From many sources, pressure was brought to bear upon the *maestro*, urging him to give up his intention to be part of the Festival. To all such requests he answered that it was a matter which he must decide for himself, in accordance with his personal feelings and artistic conscience.

The issue was a twofold one with Toscanini, as he frankly explained to intimate friends. He set forth his abiding admiration and love for Wagner's works, and ardent reverence for the master's memory, and on that account, wished to do nothing to hurt the Wagnerian faith as symbolized and spread at Bayreuth. On the other hand, Toscanini added, there was the question of humanity, realization of the wrong done to some of his eminent colleagues, and the false position in which he might be placed, as appearing to condone such ethical outrages, for the purpose of not relinquishing his own pleasure and artistic glory by taking part in the Bayreuth observances.

Those who best know Toscanini's extreme honesty with himself, and his unswervingly high artistic ideals, felt that whatever his ultimate resolve, it would be made and accepted on the basis of the qualities which form the groundwork of the Toscanini character.

Now that Toscanini has made known his decision, the result pleases those who have his best interests at heart, and at the same time, even violent Nazi circles cannot feel offended at the manner in which the conductor expressed the motives that impelled him to withdraw.

It is certain that Toscanini's sentiments are tinged with personal regret and sympathy so far as Mme. Wagner and Bayreuth are concerned. Also, his action may help to convince the thinking elements of Germany, that the outside world condemns certain Nazi policies of its own volition, and not because of "Jewish propaganda" emanating from the oppressed sufferers of the Fatherland.

In Germany, the Toscanini decision is being taken rather more quietly than might have been expected. The general public has no way in which to voice its opinion, but the Nazi-controlled press is either silent or else moderate in its comments, like the Boersen Zeitung (Berlin), which says:

"It is deeply regrettable that a conductor who is so greatly esteemed in Germany and who was honored only recently by being made an honorary citizen of Bayreuth could not subordinate his feelings to the service of the work of Bayreuth, which he so much admired. Despite this, we may hope he will come to Bayreuth after all. For this much is beyond doubt: The participation of Signor Toscanini was the greatest attraction of the Bayreuth festival. He guaranteed the high artistic level that the festival must have, especially during this jubilee year. He also was the only guarantee for the financial success of it."

The Vossische Zeitung (Berlin) is somewhat more sharp in its comment, to wit:

"The great musician, with incorruptible ears, suspicious, pedantically insisting on the last semiquaver, has heard out of the mighty orchestra that is Germany, only the discordant tone."

From the National Socialist Militant League for German Culture, came the publishment that Toscanini "apparently had been unable to withstand the influence of large-scale, anti-German propaganda." The statement goes on: "None of this League's authorized representatives has ever taken action against the artistic work of Toscanini. As Germans, we are convinced that artistically adequate interpreters of the works of Wagner will be found."

It is a fact, furthermore, that the radio ban on Toscanini records and performances has been lifted, even though it remains in force against his cosigners in the cable to Hitler.

Meanwhile, it has been arranged in Bayreuth that "Richard Strauss will replace Toscanini as conductor for Parsifal, July 21, and Karl Elmendorff, who has charge of the two Ring cycles, will conduct the first Meistersinger on July 22 as well. No announcement has yet been made as to who will conduct the other performances of these two works."

Toscanini led his first Bayreuth performances in 1930, with Tannhäuser and Tristan and Isolde. In 1931, he directed Tannhäuser and Parsifal.

Mme. Wagner and her associates are grievously disappointed over Toscanini's "conscientious objection," and they will miss him not only for artistic reasons but also because his absence is sure to mean lessened receipts for the Bayreuth Festival.

There are those who think that Toscanini may still be prevailed upon to change his mind and conduct in Bayreuth after all, but it may be assumed with reasonable certainty that his present decision is final.

VARIATIONS

By Leonard Liebling

I am in receipt of the following welcome communication:

Philadelphia, May 1, 1933.

Dear Variations:

If it is not asking too much will you kindly publish the following poem (I shall appreciate corrections as to rhyme and punctuation), a tribute to Dr. Leopold Stokowski in admiration for his untiring efforts and devotion to please the public as to music of the highest degree and to a recent achievement made possible. Thanking you many times in advance for your coöperation, I beg leave to remain

Cordially yours,
WANDA M. MARX.

"STOKOWSKI," THE PEERLESS CONDUCTOR!

I

Out of a mirage gigantic,
After a valiant start;
You've carved your name forever,
Deep-(ly) in your audience's hearts.

II

Vision and love of music,
Aflame in your stalwart breast
Music to please the public,
On programs of request.

III

Symphonies played divinely,
As a beauteous dream come true,
Like a rainbow in all its glory
Harmoniously resplendent in hue!!

IV

"Stokowski" you are a genius,
"A peerless conductor" at will,
With your superlative body of artists,
Drilled to perfection and skill!!

V

'Tis told of an achievement colossal,
Clever and unique—invisible too.
Created with a mind of intelligence
Earnest, heroic and true!

VI

A device thru a medium transmitting,
Magical, musical tones anew—
Controlled by deft fingers of a wizard,
Behold—all in all it was you!!

VII

In splendor it resounds in the edifice—
Sparkling as a fountain of dew,
On stage—white drapes, spectacular figures—
The orchestra "phantom" quite hidden from view!!

VIII

An invention the world speaks of,
A feat not every man can do;
But you having a calibre—and talent original—
The goal conquering strife with you!

IX

Tho' the season musical is ending,
And time—too quickly has sped,
You are still the mighty beacon,
Illuminating the days ahead!!

X

Admirers send you greetings
And best wishes to one held dear,
Somewhere this message will find you,
Somehow I know you'll hear!!

"WANDA,"
A Music Admirer.

Kindly publish the above as soon as you possibly can. Thanks so much again, dear Editor!

* * *

Who am I, to tamper with a masterpiece? Not for worlds would I change the rhyme or punctuation of any inspired poet, and therefore, "Wanda's" lines are published exactly as received.

* * *

Owing to the spring rush of literary gifts to this column, the attached makes a belated appearance herewith:

Brooklyn, N. Y., April 3, 1933.

Dear Variations:

Here is another contribution to your collection of tabloid librettos:—

Lakmé, vestal Indian maiden
With not many clothes was laden.
A Britisher peeped through the gate
And then crashed in—he couldn't wait.

Lakmé's father, Nikalantha
Cruel as a prowling panther
Swore he'd kill the English gent
And followed him, on murder bent.

Her dad made Lakmé share the quest
A market-place they sought for rest.
She sang the Bell Song—when a cry
Made Nik exclaim: "Aha! He's nigh."

As Lakmé struck the high F note
The old man stabbed through Gerald's coat—
To kill an English army man
Is some deep crime—so papa ran.

Her wounded captain, Lakmé nursed
Till Fred, his buddy, came and cursed:
"Damnation, she is sure some beauty,
But hell—you must report for duty."

Poor Lakmé hears the soldier's plea
And bent on setting Gerald free
She sniffs a poisoned flower, and falls—
Comes now the curtain and the loud recalls.

Yours truly,
RUTH K. BATCHKER,
BERNICE S. COOPER.

* * *

A member of the Chamber of Commerce of the United States asks me about some data relating to the sales of pianos, and for what purposes they are being acquired.

Always willing to help my country, I nevertheless am not in possession of authoritative information on the requested subject, and so I have prepared a questionnaire (with apologies to H. I. Phillips, of the New York Sun) which I intend to send to piano dealers, to be submitted to their customers, filled out by them, and forwarded to the Chamber of Commerce in Washington.

The document reads as follows:

I, —— —— being of sound mind and body, do hereby announce my desire to buy a (insert name of make) piano.

I am doing this of my own free will and not under duress, threats, persuasion, or pressure of any kind.

1. Check the reasons for your desire to buy the aforesaid piano:
   (a) *It is useful to drown out the radio next door.*
   (b) *It is a good trap for moths and will keep them out of the clothes closets.*
   (c) *It helps out when there is no other place to put cocktail glasses and beer bottles.*
   (d) *I am tired of my son's ukelele.*
   (e) *The summer heat always makes me do queer things.*

2. Do you know anything about the various brands of pianos, or do you judge them by their color and shape?

3. Do you intend to be behind with your installment payments, or renege on them altogether?

4. Has there ever been any insanity in your family?

5. Do you, or does anyone in your family ever say, "I never took lessons, but I just pick out tunes for myself"? If that is the case, you cannot have the piano.

6. Are you so determined to have a piano, that you would trade in for it, your vacuum cleaner, frigidaire, cocktail shaker, and two bottles of gin?

7. Would you promise to buy one piece of standard art music for every fifty popular songs which will litter your home?

8. Have you ever listened to a whole symphony or sonata in your life?

9. Will you agree never to have your children play for visitors?

10. Are you willing to give an assurance that you will have your piano tuned at least once every twelve years?

11. Will you contract never to permit the holding down of the loud pedal for more than seven minutes at any one time?

12. Do your creditors know of your intention to purchase a piano?

13. Do you use narcotics or drink wood alcohol, and are you under their influence as you sign this application?

Sign full name here and do not say later that you were the victim of undue influence, threats, coercion or shame.

* * *

Reading the accounts of the round-the-world solo flight of James Mattern, one could learn that there is a Russian town called Prokofieff. That is a signal honor to pay a composer, and now some of us are wondering whether there also are places named Stravinsky, Shostakovitch, Mossoloff and the like. And perhaps if there are no other localities available for such titular purposes, a morass somewhere might be officially dubbed Markevitch.

* * *

And speaking of modernistic composers (which I do frequently and fervently) was that Virgil Thomson I saw, shouting himself hoarse at the Baer-Schmeling duo last week in New York?

* * *

Here is a variation of a Variation:

New York, June 9, 1933.

To the Musical Courier:

The editor of the Musical Courier (issue of May 20) has done me the honor, without mentioning my name, of quoting some of my paragraphs from the catalogue of the Wildenstein Exhibition of I. J. Belmont's musical paintings.

After an appreciation, in fitting words of his own, of the "well-conceived, sensitively colored and finely imaginative" paintings of this artist, the editor, apparently embarrassed by an impression of too much "system" in my guiding explanation of the artist's work, in terms of a somewhat explicit theory is, it seems to me, needlessly at pains to deny that "color and music are in any way related." Of course "there is no need that they should be;" yet it may be that they are! It is not a question of "need," but one of fact, and, beyond that, of artistic possibility. Nobody could allow more for their distinctness, with differences, than I: from the standpoints of physics, physiology and psychology. Yet there are resemblances and analogies in all these three respects, and a long history of intuition, speculation, hypothesis, dogma and confusion on this score. I always emphasize the differences in the stimuli, the sense organs, and the experiences of sound and music on the one hand, and of light and color on the other; while regarding significant resemblances, and possible relationships—which may be in nature, or in art. Such differences and such analogies as the artist may avail himself of, cannot be here enlarged upon. Significant relationship lies in the sphere of psychology—of perception, imagination, and "association of ideas," including sensations, perceptions, imaginations, feelings, and even impulses and active responses or movements. The syntheses and comparisons are mental, and vary with conditions, also with individuals. Interesting "higher syntheses" of distinct and opposite things are emphasized in paradox and figurative language, and in synesthetic experiences of various types and degrees: of which the æsthetic imagination is practically capable.

Music and painting *are* different; and while the painter of music cannot ignore the differences, he may and must, to function as such at all, utilize and creatively cultivate analogies. This is an easy thing to do, as certain parallels are notoriously patent, and persuasively beguiling, else there would have occurred no historic confusion! My words of explanations, as quoted, are simple and intelligible and do not exceed demonstrated facts. I suspect a needless fear of "system" where only common sense definition and reasonably exact formulation has been used simply as an aid to the elucidation of significantly comparable and related "impressions." I should be the last to employ or profess an artificial, exaggerated, or over-insistent rigor in explanation. The editor says that Belmont's "pictured impressions of music" * * * "have their own justification." I ask in reply to his challenge: Are they not "impressions" of "actual music" to which the painter has listened? Moreover, whence arise the painter's symbols, and what might they signify, if they do not "symbolize the spiritual meaning" of the music—that is, the spirit of music, its imaginative intent in terms of feelings and thoughts, which all music lovers experience, at least with some music? Of course the interpretations differ, as individuals' feelings, and, still more, their thoughts. Yet the artist's interpretations may and do have obvious cogency for some, and a larger flexible suggestiveness for many musically minded spectators.

Music is the combination and succession of sounds that proceed as tones by regular aerial vibration from phonogenous instruments, the forms which these take for the ear, the mind and emotion, and even the movements of the hearer: melodious and harmonious rhythms of sound, and everything involved in their experience, record, and reproductivity. A painter of these things, or of any part of them, is surely a painter of "actual music"; and of its effects upon his intellectual and emotional nature, that is, the "spiritual meaning" of his "impressions." Pictures may differ in universality and obviousness, completeness, definiteness, detailed character, accuracy, or suggestive effectiveness of this representation; but in principle it is there.

Finally, the musical chord, I contend, is the one thing easiest to translate from tone to color. A chord is a combination of pitches or notes, a "fusion," experienced through the ear as a whole, yet analysible into elements. It is a complex, perceptual and aesthetic unit; a compound experience, a mixture or blend of separate tone elements in unison. A color chord is a compound of separate color tones, having a certain definable relationship—not mixed on the palette by a painter so as to obliterate the contributory pigments in the manufacture of a new, single color, but so placed upon his canvas in its elements that, while they may be separately discriminated, they may also be blended by the eye and experienced as a unit whole, a complex unit capable of registering a simple effect. Even the vibrations of air in the elements united in a musical chord may be compared to the vibrations of ether which gives separate and blended vision of colors. A somewhat mobile effect of "vibrancy," as painters talk, is actually noticeable by the eye, especially when in motion or at different distances from the canvas. There is a kind of alternating analysis and fusion of the chordal colors. I always supposed the "color chord" idea to be a familiar one, as technically it is among students of color, for example, the late Prof. Ostwaldt. It should be interesting to musicians, especially in relation to such paintings as that under discussion, where it figures essentially in the artist's point of view, which is important in the case.

Very truly yours,
WILLIAM HARPER DAVIS.

* * *

Toscanini is not going to Bayreuth this summer. Now there are two of us.

* * *

Many a musician longs for a place in the Sun, and the particular spot is William J. Henderson's column.

* * *

Caption in local newspaper of June 7: "Big Families, Fad in Italy." And the rest of the world had always thought it was grand opera.

* * *

Best greetings from aboard the SS. Conte di Savoia.

I See That

Frantz Proschowski left on June 16 for Minneapolis, where he will remain two weeks for three lectures at the University of Minnesota.

* * *

The Oxford Piano Teachers' Association were hosts at a buffet lunch at the Carl Fischer headquarters, New York, on June 9. Mrs. Gail Martin Haake, Osbourne McConathy, Prof. J. Earle Newton and Gustave L. Becker were sponsors of the affair.

* * *

Frances Pottasch, a pupil of Richard McClanahan, won the gold medal in the intermediate class of the New York Music Week Association contest.

* * *

Richard McClanahan's special series of class lessons on the Matthay principle will begin June 26.

* * *

Adolfo Betti recently visited Toscanini at Lake Maggiore, where he enjoyed a concert of chamber music works by Pizzetti.

* * *

Elisabeth Oppenheim, pianist, gave a joint recital with Harriet Colston, soprano, for the patients of Shephard-Pratt Hospital, Towson, Md., on May 4.

* * *

Clarence Adler and Pauline Ruvinsky, pianists, recently were soloists with the Little Symphony Orchestra (Philip James, conductor) over WOR. They were featured in Mozart's concerto for two pianos and orchestra, cadenzas by Godowsky.

* * *

Asaf and Sulamith Messerer, Russian ballet artists who have been featured dancers with the Moscow Grand Opera, will make their first American tour next winter under the management of the Metropolitan Musical Bureau of Columbia Concerts Corporation. This is by arrangement with Ed Perkins, their personal manager.

* * *

Nicolas Garagusi, solo violinist, concertmaster of Station WINS, New York, is heard regularly on Thursdays in Romance of the Violin, with Lucienne Paquet, accompanist. Mr. Garagusi studied with Ysaye, and previously with Schradieck.

* * *

Alexis Cherkasky, baritone, recently arrived from Russia, was heard recently over Station WJZ, singing Mana-Zucca's I Love Life.

* * *

Charles Cosmo Cosentino, Italian-American tenor, has been soloist for various clubs the past season, including the Music-Drama-Dance Club on May 27, at Hotel McAlpin. Preceding this he was soloist at a concert in Yonkers. He appears over the radio in The Italian Hour on Wednesday afternoons.

* * *

Bessie Wilkow, organist, has been engaged by Pythian Temple Baptist Church, New York, as substitute for F. W. Riesberg, the regular organist on vacation, until September 15.

* * *

Dr. Alfred G. Robyn's Allied Arts Radio Opera Company made its second public appearance on June 9, at the Robyn Studio, New York.

* * *

Caroline Andrews was featured the week of June 8 at Radio City Music Hall in Strauss' Voce di Primavera.

* * *

George Morgan is spending the summer on his farm at Birch Run, Mich.

* * *

William Wright has been engaged as tenor of the Methodist Church of Yonkers, N. Y.

* * *

Carmela Ponselle will sing Carmen in concert form on June 25 at the Forrest Theatre, New York.

* * *

Belle Fisch Silverman of Newark, N. J., in addition to her teaching, is planning activities for next season in the managerial line.

* * *

Rose Resnick, pupil of Rudolph Gruen, and teacher at the Lighthouse, gave a short piano recital for the Association Teachers League on June 14 at Steinway Hall, New York.

* * *

Hazel Harrison, pianist, is playing in concerts for the summer school of Tuskegee Institute in North Carolina. There will be eight of them between June 21 and 30.

* * *

Muriel Brunskill, English contralto, recently sang a performance of the ninth symphony in London under the direction of Serge Koussevitzky, and on June 7 she sang the role of Amneris in Aida at Covent Garden, Sir Thomas Beecham conducting.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JUNE

June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

From Our Readers

Brahmsiana

New York.

To the Musical Courier:

Please let me congratulate you on the very excellent Brahms number of the Musical Courier. You collected a most interesting lot of material, which is of great value to the student and teacher, and I am delighted to have it to add to my own collection of "Brahmsiana."

Thanking you, I am

Very sincerely yours,
ANGELA DILLER.

Informing and Inspiring

Overland, Mo.

To the Musical Courier:

Please renew my subscription to the Musical Courier for the next year. The paper has given me much pleasure. Of course, I have been particularly interested in and pleased with the good articles about Mr. Golschmann and the St. Louis Symphony Orchestra. We are so proud of them! I enjoy the articles about other cities, too, and news of the great artists. My copy of the Courier is given to the public library, for use in one of its branches. People like it as much as I do. The last number, containing Lily Pons' picture, is still in my possession, for the picture is hanging on my wall, where I can see it always. It is an inspiration to me, for I am trying to sing, too!

Cordially yours,
KATHERINE B. HARRISON.

Barrère Little Symphony Omits June Concert

Georges Barrère, in an open letter to his public, announces that the Barrère Little Symphony will not give its annual June concert this year. The letter says: "My dear audience: Will you be very angry at me if I ask you to excuse me for not giving my annual June concert this year? There are so many reasons for the suspension of artistic and social activities right now, that I feel you will realize them without being told.

"Needless to say that I am awfully sorry not to see you. My concerts are always as social as possible and, thanks to your kindness, the Barrère Little Symphony, its conducor, and you are getting so well acquainted that we shall certainly miss each other.

"I consider the time we are living in now a transitory period which will very soon resolve into the happy return of normal conditions. It is with this firm hope in mind that I am planning some very important activities for next winter. Of this I shall write you later. I will announce my plans in due time and when completely decided. I do not feel like announcing mere dreams. The preparatory work in which I am engaged now will not interest you; but the results of it shall be in the form of definite announcements of real fact and of events which will certainly take place.

"You always have been so faithful to me that I hope you will forgive me this time. Next winter I shall offer you such beautiful new programs in a new way, that I hope to obtain your pardon."

"Bill, you get better and better. My dear, you shouldn't waste your breath on just poor little me."

Juilliard Summer Registration to Be Held July 6, 7, 8

Registration and classification tests will be held by the Juilliard Summer School of Music, New York, on July 6, 7 and 8. Consultation for theoretic and pupil school music courses will also be given at this time. Classes for beginners as well as for advanced students will be held in all departments. The summer school opens on July 10. A demonstration school will be conducted in conjunction with the music education department. These classes are under the direction of Mabel Glenn, general musicianship for children; Grace Helen Nash, piano; Bernard U. Taylor, voice training; Carl E. Licht, string instruments; and Albert E. Becker, brass and wood-wind instruments and methods.

Maganini to Give Summer Concerts at Harvard Club

Under the auspices of the Harvard Club of New York, Quinto Maganini and his New York Chamber Symphony Orchestra will give a series of concerts throughout the summer at the club building. The concerts are to be held on Thursday evenings and include programs of standard and popular works. Last summer, as conductor of the Sinfonietta of New York, Mr. Maganini gave his first series of Harvard Club concerts. Following his resignation as conductor of the Sinfonietta, Mr. Maganini organized his own orchestra, the New York Chamber Symphony, which will be heard during the 1933-34 season in a series of concerts at Town Hall, under Mr. Maganini's direction. The first Harvard Club concert is scheduled for July 6.

OBITUARY

Charles Hooper Trask

BERLIN.—Charles Hooper Trask, dramatic correspondent for the New York Times in Berlin and former Berlin business representative of the Musical Courier, was killed when his automobile plunged over the edge of a mountain road near Bolzano, Italy, on June 6. His wife, Mrs. Claire Trask, is in a hospital in Bolzano seriously injured, but she is expected to recover. Mrs. Trask is at present business representative for the Musical Courier in Berlin.

Mr. Trask was a popular member of the American colony in Berlin. He was connected with the Columbia Broadcasting System as representative in Germany and engaged in theatrical and motion picture activities here. B.

Clinton O. Baird

CHICAGO.—Clinton O. Baird, for more than forty years a property man in this city, died suddenly at a rehearsal at the Auditorium Theatre, on June 7. Most of Mr. Baird's forty years as property man were spent at the Auditorium. When the opera company moved to the Chicago Civic Opera House, he followed. He returned to the Auditorium last November on its reopening. Mr. Baird, who was sixty-five years old, is survived by his widow, Anna, and a daughter, Jeanette. J. C.

Mrs. F. Dunbar Robertson

GRAND RAPIDS, MICH.—Funeral services were held in the St. Cecilia building for Mrs. F .Dunbar Robertson, who passed away recently. She was prominent in the musical life of the community, having served for two years as president of the Great Lakes district of the General Federation of Music Clubs, as a member of the national board, State Historian and a member of the state board. She was for four years president of the local St. Cecilia Society, was an honorary life member, and for years chairman of the examination committee for Endowed members.

Since the first Atwater Kent audition for young musicians, Mrs. Robertson had been chairman of the Grand Rapids district, and had also been chairman of the MacDowell clubs of the city, formed to assist the colony at Peterboro, N. H.

H. B. R.

Felix A. Bauer

WHITE PLAINS, N. Y.—Felix A. Bauer, formerly a concert pianist and teacher of New York, died on June 10 at his home here. He was eighty-eight years old. Two sons and three daughters survive. Mr. Bauer, a native of Brunn, Austria, was the son of Dr. Jacob Bauer, dentist to the Austrian royal family. B.

Dr. Eugene Regennas

COLUMBUS, IND.—Dr. Eugene Regennas, eighty-year-old veteran organist, died at his home in Hope following several weeks' illness. He was born in Emmaus, Pa., was educated in Nazerath schools, and graduated from Pennsylvania Medical College and the Central College of Medicine at Indianapolis. He is survived by his widow and two daughters. M. D.

William Hoff

TERRE HAUTE, IND.—William Hoff, seventy-nine years old, musician and original member of the Ringgold band and a pioneer resident of Vigo County, died following a two weeks' illness. He was born in Germany and came to Vigo in 1857. For many years he was engaged in business in Terre Haute. His widow, three sons, one daughter and a sister survive. M. D.

Lillian Gale Cross

Lillian Gale Cross, eight-year-old daughter of Milton Cross, announcer for the National Broadcasting Company, died on June 12 in the Long Island College Hospital, Brooklyn, N. Y. She was a student of the Friends School, Brooklyn, and had appeared over WEAF on the children's hour conducted by her father. Survivors, besides Mr. Cross, include her mother and her two grandfathers.

Miscellaneous Concerts and Musicales

Closing Program at Huss Studio

The last intimate recital of the season by a group of artist and intermediate pupils of Mr. and Mrs. Henry Holden Huss was given on June 5 at the Huss Studio, New York.

Syma Schturm, who was to have opened the program with the Italian concerto of Bach, was absent through illness. Eileen O'Conner's interpretation of the first movement of Mozart's A major concerto was marked by appropriate simplicity of feeling and a musical touch. Mary Schieffelin's musical

MR. and MRS. HENRY HOLDEN HUSS

nature found appropriate scope in Beethoven's op. 27, No. 2, and was further exemplified in Schumann's *intime* Romanza in F sharp major. Anne Cotte's brilliant and facile playing of the Schubert-Liszt Soiree de Vienne No. 6 gave her hearers evident pleasure. Jeanette Wiedman offered a poetical and truly Chopinesque interpretation of the second and third movements of the Chopin F minor concerto, and brought out all the real qualities of romantic feeling, delicacy and episodes of youthful vigor in a highly artistic manner. It has already been recorded that Miss Wiedman has been engaged by Eugene Goossens to play the Chopin concerto with the Cincinnati orchestra next season.

Of the vocalists, Selma Schulman again demonstrated musical intelligence and a voice of beauty. Viola Steimann employed her interpretative gifts successfully, first in a group of settings of Shakespeare texts by Schubert and Carl Busch; in response to an insistent encore she sang Hark, Hark the Lark with a grace and lightness which would have done credit to any professional recital-giver. Her other offerings were a group by Wolf, Marx and Strauss.

The program numbers were interspersed with illuminating remarks by both Mr. and Mrs. Huss, a feature which has always added to the interest and value of these *intime* recitals.

Both Mr. and Mrs. Huss will again hold their classes at their Studio-on-the-Mountainside at Diamond Point-on-Lake George, during July and August. M. L. S.

* * *

Recital by Students of Isabelle Vengerova

Students of Mme. Isabelle Vengerova at the Curtis Institute of Music, Philadelphia, presented a program at Steinway Hall, New York, on the afternoon of May 28. The recital was a great success, all of the participants making a favorable impression on the audience.

Oscar Fleitman, a boy of nine, revealed good musical instinct and a sense for color in Prelude in C major (Bach), first movement from the sonata in F major (Mozart), Etude in C major (S. Heller), Sunbeams (Toch), and Valse in A minor (Grieg). Leo Smitt, twelve years old, disclosed excellent rhythm and advanced technic in the first movement from the Italian Concerto (Bach) and Prelude in A minor (Debussy), and a fine understanding for Brahms' Ballade in D minor. op. 10. Sol Kaplan, only thirteen years of age, has a brilliant talent and played sonata in C minor, op. 13 (Beethoven) and the first movement from the concerto in A minor (Schumann), remarkably well and with a display of artistic temperament. Selma Frank performed Clair de Lune (Debussy) and the formidable Jongleur (Toch) with dazzling technic. Cecile Geshichter has a charming personality and in her presentation of Appassionata Sonata (Beethoven), Scherzo in B flat minor (Chopin), Barcarolle (Liadoff) and Gnomenreigen (Liszt), exhibited caressing touch and fleet fingers. Zadel Skolovsky, sixteen, has outstanding talent, and performed with authoritative mastery Fantasie and Fugue in A minor (Bach), Ballade in A flat major and Etude in C minor, op. 25 (Chopin), and first movement from the concerto in B flat minor (Tschaikowsky). Florence Frantz, Mme. Vengerova's assistant, is a finished artist and possesses notable pianistic and musical qualities. She was heard in concerto in A major (Liszt), and was at the second piano for the first movements of the Schumann and Tschaikowsky concerti. M. S.

* * *

La Forge-Berúmen Students Heard

DARIEN, CONN.—The annual concert under the direction of Frank La Forge and Ernesto Berúmen was given here on June 8. The program consisted of two of the great song cycles, Frauenliebe und Leben by Schumann, sung by Margaret Matzenauer, and Die Schöne Müllerin (Schubert), sung by Richard Crooks. Jerry Mirate, pianist, gave a group of Chopin. The audience which gathered exceeded the capacity of the hall and many standees listened in the lobby and entrances.

Mr. Crooks opened with the cycle he had elected to present, which was preceded with a short explanatory talk by Dr. George R. Montgomery. The entire cycle of Die Schöne Müllerin is seldom heard, and even more rarely performed as Mr. Crooks did it on this occasion. His magnificent voice, artistry and personality combined to make his performance a memorable musical experience. Mr. La Forge was at the piano giving freely of his rich art.

Mme. Matzenauer's glorious voice, with its varied and beautiful tone coloring, expressed vividly the emotions of the character she was depicting. Mr. La Forge also accompanied this cycle. He played all of his accompaniments without notes, as has always been his custom.

Mr. Mirate, a pupil of Mr. Berúmen, has an agile technic which he employs with intelligence and skill, never failing to get from the music the entire artistic content. Concluding the program, Mme. Matzenauer and Mr. Crooks sang a duet by Brahms. They presented it delightfully and it proved a fitting ending to a richly satisfying program. L.

* * *

Richard McClanahan's Class in Concert

Musical understanding and adequate technic were noticeable features of the piano recital given by members of the class of Richard McClanahan in Steinway Hall, New York, on June 7. The students were of various ages and from different schools in which Mr. McClanahan teaches, but apparently all of them had satisfactorily imbibed the Tobias Matthay principles of piano playing—principles for which Mr. McClanahan is known in his work as pedagogue.

The recital was opened by Marjorie Lovett, from Mr. McClanahan's class at New York University. Following came Allen Dingwall and Frances Pottasch, both from the Riverdale School. Miss Pottasch is a girl of about eleven years with a fine musical talent developed with discernment and taste. Walter Marshall and Elma Snider closed the first part of the program with numbers by Brahms, Matthay, Beethoven and Dohnányi.

The second part of the program, made up of classical and modern compositions, was played by Emmamay Norman, Raul Barrogan and Elma Snider. Daniel Gregory Mason's Marche for two pianos, concluding the recital, was well played by Miss Snider and Mr. Norman.

Throughout the evening the pupils showed a fine sense of rhythm, a feeling for the changing moods, and well developed technic. The concert was given for the benefit of the Students' Aid of the American Matthay Association. S. D.

* * *

Chittenden and Crosby-Smith Give Ensemble Music

Large attendance marked the evening of music given by piano pupils of Kate S. Chittenden, in collaboration with the Crosby-Smith String Ensemble, at Steinway Hall, New York, on June 10. Nearly thirty performers on the piano, violin and cello presented the program. An ensemble of a dozen violinists, with Seymour Koppelman, pianist, shared the opening number, allegro moderato by Pleyel. Anastasia Nugent and Marian Morse followed with a charming performance of Bizet's Menuet for two pianos. A Capriccio by Lebell for cellos proved interesting and appealing. Lillian Green and Lincoln Sced each played a movement of Haydn's piano concerto in D, showing accuracy and taste; the strings played accompaniments. Arthur Braendel's cello tone was well displayed in Goltermann's concerto, and Hollander's violin concerto found an able exponent in Albert Pickering. Two studies by Mazas and Kreutzer were played by the violin ensemble with excellent unity. Three piano studies by Cramer, in C major and E minor, were capably performed by Edith P. Miller, and for these Miss Crosby provided an accompaniment of strings. Anthony Reale showed good tone and control in the Pugnani-Kreisler Prelude, and Florence Hubbart played Mendelssohn's Capriccio Brilliante with surety and finish, Charles T. Littell assisting at a second piano. Hugo Fiorato, who has grown in artistic aplomb, won spontaneous applause after playing Mendelssohn's violin concerto (first movement). Margaret Spotz Goldie, formerly a "wonderchild," has developed into a pianist of consequence; she played Rubinstein's D minor concerto with strength, fleetness and a sense of the dramatic. Florence Hubbart played accompaniments with due regard to the importance of this element. F. W. R.

* * *

Dorothy Carter Sings at School

Dorothy Carter, soprano, gave a recital at the New York School of Music and Arts (Ralfe Leech Sterner, president) on June 8, singing arias and songs by German, French, Russian and American composers. Uniting a pleasant appearance with an artistic appreciation of the beautiful in music, she sang with confidence and ability Micaëla's aria (Carmen), Cadman's Spring Song (Shanewis), and Lieder by Grieg, Schubert and Rubinstein. Curran's Dawn and Ware's Sunlight (waltz) were also on the program. Extended applause showed the appreciation of the audience. Anna De Cew played the accompaniments with ability. F. W. R.

* * *

Demonstration Recital at O'Toole Studio

An unusual demonstration recital was that given at the New York studio of William O'Toole on June 2 by children ranging in age from seven to twelve years, pupils either of Mr. O'Toole or of teachers using his

(*Continued on page* 18)

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*See first editorial page for list of other representatives.

La Vestale at Florence Festival

(*Continued from page 7*)

whose present conceptions proved in part pictorial and in part volumetric.

This stylistic clash was fortunately attenuated by two factors: first, the limitations imposed by the Fortuny cupola on the material depth and height of the sets, as regards the present state of the installation at the Comunale, and secondly, the modifications effected in the actual realization by the scene painter Donatello Bianchini and by the stage director, Herr Ebert. It appears the designers had not taken the cupola into consideration. The net result was a composite series of *décors*, for the most part impersonal and decidedly tentative, on the whole, notwithstanding some good things, considered independently from the music drama they were designed to illustrate in intimate psychological pulsation and dynamic curve. Such, for example, was the Vesta Temple interior of Act II, with its five lofty columns grouped about the central altar—a pleasing pictorial composition, though dramatically incoherent.

Much more in character with the new scenographic program, and with the scene for which it was designed, was the *décor* for the graveyard of Act III, in perfect adherence to the dramatic subject matter and at the same time interesting as a composition in itself. Four massive blocks for the walls which limit the lateral and central view, save for a broad aperture in the rear, occupied by a staircase. Both the construction and the somber colors contribute to produce an atmosphere of tragedy. The white veils of the vestal virgins add a funereal note against the vivid colors of the sky. The lighting here, as also in Act II (with its indigo atmosphere of limitless depth, now and then crossed by haunting shadows) has been most ably exploited. The set for Act I (the Forum), as here realized, must on the other hand be set down as a failure, for the reasons given.

The costumes, in simple primary hues for synthetic lighting effects, as well as the mass movements generally, were under Ebert's skilled hand, tellingly used. No attempt at sumptuous choreography was made for the triumph scene of Act I, and this disorientated some of the spectators. Such a comprehension of the new school's aims will eventually come, and in the meantime, Italy's young school of stage designers will have acquired a practical experience much needed, and for which Florence has laid the foundation.

RAYMOND HALL.

Studio Notes

FLORENCE WESSELL

Ellery Allen, artist pupil of Florence Wessell, who gives recitals in costume, has been booked for several in the fall and Arthur Van Haelst, also a Wessell product, has been engaged for the third season as soloist at the Church of Christ Scientist in New York. Marjorie Nash, artist student, is specializing in oratorio and Mozart, although her repertoire embraces the French, Italian and German classics.

GUSTAVE L. BECKER

Artist pupils of Gustave L. Becker united in an evening of piano music, at Steinway Hall, New York, on June 10, a vocal trio assisting. Etta Beigel played a Bach prelude, and also joined with Marion Goldberg in waltzes by Brahms. Esther Itzkowitz and Marion Goldberg played Infante's Andalusian Dances; the latter was also heard in two Chopin studies. Margaret Lester played Chopin and Paderewski excerpts. Mendelssohn's Capriccio Brilliante was performed by Misses Itzkowitz and Miss Lester, and Alma Shirmer's numbers included works by Brahms, de Falla and Liszt. The solo performance of these young pianists showed natural gifts for piano playing under a high state of cultivation.

The Harmonettes, a vocal trio consisting of Florence Glazer, Margaret Nederost and Elizabeth Nederost, lent variety to the program in songs by Smith, Friml, Schubert and Rasbach, arranged for three women's voices; Miss Beigel was at the piano. The closing item was a two-piano arrangement of Schubert's Unfinished Symphony, played by Misses Beigel. Itzkowitz, Goldberg and Lester.

F. W. R.

HALL-GRUEN

A studio concert by pupils of Frances Hall and Rudolph Gruen was given on May 26, at which Ernest Lubin, Phyllis Robinson, Floyd Morgenstern and Rose Resnick appeared. As it was the last concert of the season, it was suggested that the listeners instead of Miss Hall and Mr. Gruen should give the constructive comments at the end of each interpretation.

Miss Hall and Mr. Gruen then played delightful and interesting two-piano compositions by Mendelssohn-Gruen, Busoni, Ravel, Hanselt and Berlioz-Hutcheson. V.

EDITH W. GAUDENZI

William Bowers, baritone, artist pupil of Edith W. Gaudenzi of New York, recently was presented in recital by the Musical Art Guild of New York. Charles Haywood, tenor, and Elvira Helal, also from the Gaudenzi studio, sang at City College, New York. Dorothy Chapman, artist student of the same teacher, has been singing with Fortune Gallo's San Carlo Opera Company in Montreal and Quebec. She has added the rôles of Micaela and Olympia to her repertoire.

HAGERTY-SNELL

Constance Henry Beauer, of California, following study with Mme. Hagerty-Snell in New York, made a concert tour of the East, then returned to her native state, where she established the University of Music and Arts, Inc. She is on a transcontinental tour, and will give a program at the World's Fair in Chicago in July. Later she is to be in New York, when Mme. Hagerty-Snell will give a musicale in her honor at the studios, Metropolitan Opera House.

POMPILIO MALATESTA

Sol A. Perlow, baritone artist pupil of Pompilio Malatesta, sang a group of Italian arias and English songs at the sixth annual convention of the Association of Physicians Square Clubs of America, on June 3, at the Park Central Hotel, New York. Mr. Perlow promises well, and received enthusiastic applause and favorable comment.

T.

ALICE LAWRENCE WARD

Norman Ruffell, tenor, recently sang three oratorio engagements within one week. He owes his training to Alice Lawrence Ward, of New York, teacher of many concert and oratorio singers.

LA FORGE-BERUMEN

Elisabeth Andres, contralto, and Materno Dreymüller, pianist-accompanist, were heard over WABC on June 8, presenting the regular weekly La Forge-Berúmen musicale. Miss Andres has been heard on previous programs and always sings with artistry and skill. Her voice is rich and of wide range and coloring. Mr. Dreymüller played two groups of solos as well as Miss Andres' accompaniments and proved able in discharging both duties. He has adequate technic and musical understanding.

Estelle Hoffman, soprano, was heard in recital at the La Forge-Berúmen Studios, New York, on the same date. The spacious studios were filled to overflowing with an enthusiastic audience. Miss Hoffman opened with a group in Italian and proved proficient in this language as also in the groups in German and English. Her voice is of pleasing quality and she employs it with intelligence and understanding of interpretation. Kenneth Yost, who was at the piano, contributed skillful accompaniments which added greatly to the completed ensemble. Miss Hoffman is a pupil of Harrington Van Hoesen, American baritone.

S.

RUTH SHAFFNER

Ruth Shaffner, soprano and teacher of New York, is now at "Brookwillows," Patterson, N. Y., in the Berkshire foothills, where she spends the summer in study and recreation. However, she continues her teaching in New York City on two days of each week, and also holds a class at "Brookwillows" made up of singers from Danbury, Conn., and the vicinity. Miss Shaffner has closed a season which included recitals and radio appearances (among them one on the National Opera Hour over WJZ). She has appeared with Mrs. H. H. A. Beach in more than twenty recitals this season, and the two are booked for many in 1933-34. Miss Shaffner will remain in Patterson until October 15.

VIRGINIA COLOMBATI

Pupils from the studio of Virginia Colombati have been fulfilling engagements. Theresa Campeau, coloratura soprano, appeared at the Catholic Poetry Society, New York, in February, where she was heard in several numbers. She sang at the Cuppini musicale and gave a program for the Jewish Guild in March. Alma Dormagen, dramatic soprano, was engaged as soloist for Christ the King Church on April 14 and 16. Theresa Luraschi, soprano, gave a program over Station WLWL in March. Bettina Grobel, lyric soprano, sang for the Carlstadt Maennerchor, Carlstadt, N. J., in April, and for the Club of Union City, N. J., in May. Mary Benjamin, contralto, appeared at the MacDowell Club, New York City, in a performance of The Merchant of Venice. Lucille Dowards appeared at an entertainment for the Lambs-Actors' Club of New York City given by SS. Peter and Paul Church of Hoboken, N. J., in May.

Musicales

(*Continued from page 17*)

method. Mr. O'Toole, well known for his system of creative technic, told his audience that creative work need not be a bugbear to children. He instructs his teachers to give them something vital, something which has a connection to daily life. Mr. O'Toole believes that for the first and second years the children should be given a psychological presentation of a vocabulary of playing motions, muscular conditions and keyboard adjustments for the development of ease, accuracy, clarity and tone quality. He stresses the necessity of the constant presence of rhythm and dynamics and also of parallel creative activity from the beginning, keyboard and written, to develop a more vital appreciation and interpretation of the musical message. Among other things, during the third and fourth year, Mr. O'Toole gives his teachers complete instruction for pupils in the appropriate use of tone production in interpreting different composers and schools of composition; in interpreting types of compositions. Important at this stage also are methods of memorizing and practicing, based on the most modern psychology, and harmonic and formal analysis.

Mr. O'Toole has written a book outlining his method of instruction. Beginning with sensory charm and the urge for activity, he says, these exercises seek at each stage of progress a correlation between appreciation and experience, between interpretative and creative effort. According to Mr. O'Toole, they proceed along definite technical lines, on the belief that unless easy and graceful movement is mastered, the pupil remains in the elementary stage of technical control regardless of the number of years of study.

The demonstration recital on June 2 was given to prove the efficacy of the O'Toole method. Those taking part in the program were Joan Woodside, Jane Bauer, Mary Katherine Kelly, James Ellis, Frederick Joslyn, II, Barbara Reis and Xenia Bank. With the exception of Xenia, all of the pupils played two numbers and then gave an original composition or an improvisation on material contained in Books I to V of his Creative Piano Technic.

Regardless of the stage of progress of the pupil, everyone showed poise, an ease and grace of movement, as well as a relationship between interpretative and creative music which quite astonished the audience. Especially so was this the case with Xenia Bank, who played Variations in F minor, Haydn; The Lark, Glinka-Balakireff; Reflections in the Water, Debussy; and the Cat and the Mouse. She then improvised on the Beethoven Minuet, the theme having been suggested by someone in the audience. The climax of the program came with Xenia's own interpretation of how Drink to Me Only with Thine Eyes would have been written by Bach, Mozart, Beethoven, Chopin and Mendelssohn. She caught the style of the composers, showing that she had a real appreciation of their compositions.

While Xenia Bank and several of the other pupils study with Mr. O'Toole, teachers using the method who had students taking part in the program were Louise Mumford and Dorothea Morelock.

G. N.

* * *

Nathaniel Robin Presents Helen Bartlett in Recital

An interesting and instructive feature of the studios of Nathaniel Robin, Carnegie Hall, New York, are the intimate recitals which are given by artist pupils on various occasions. On May 29 Helen Bartlett played such a recital, duplicating the program at the same studios on June 5 with slight deviations in content, adding some Brahms and Debussy. Her printed list included the Sonata Appassionata, Beethoven; four etudes and the Scherzo in B minor, Chopin; Romance, Brahms; Les collines d'Anacpri, Debussy; and Carneval, Schumann.

Miss Bartlett has a broad style, an innate depth of feeling which will mature with the years, a fluent technic and an understanding of the content of the music she interprets. She also has poise and an attractive stage presence. Appreciative audiences enjoyed the programs.

G. N.

Byrd Elyot to Make New York Début

Among the winners in the finals of the Young Artists' Contest, sponsored by the National Federation of Music Clubs, held at Minneapolis, Minn., during the Eighteenth Biennial Convention of that organization, May 21 to 28, was Byrd Elyot, twenty-three-year-old violinist of New York, who received first prize in her class. She was awarded $1,000 in cash.

Miss Elyot began the study of the violin

BYRD ELYOT

in Seattle, Wash., at the age of five. Some years later she won a scholarship at the Cincinnati (O.) Conservatory of Music, and then another scholarship at the Juilliard Graduate School of Music. For the past year Miss Elyot has been studying with Vlado Kolitsch, who prepared her for the contest, and is still under his guidance. She is now under the management of Annie Friedberg, who has arranged her début recital at Town Hall, New York, November 15.

Sidney Dietch Off for Europe

Sidney Dietch of the Vilonat Studios sailed for Europe, June 8, on the SS. Von Steuben to resume his usual summer teaching abroad. He will go directly to Prague, where a number of his pupils from Berlin, Dresden and Paris plan to join him. His European classes continue for four months. Mr. Dietch returns early in October to reopen his New York studio. During his stay abroad, the New York Vilonat Studios will be in charge of Mr. Dietch's assistant, Vera B. McIntyre.

Fickensher-McClellands in New York

Mr. and Mrs. Thomas H. McClelland, following a year spent in California, were in the metropolis early this month. The latter is the daughter of Arthur Fickensher, composer and former teacher of New York, now professor of music at the University of Virginia.

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BOOK

Ferruccio Busoni, 1866-1924, by Edward J. Dent.

Busoni represents a figure that looms significantly in modern music, and not nearly enough is generally known about his activities aside from public piano appearances and teaching of the instrument. His compositions (tremendously advanced for their day), theoretical labors, arrangements and editings, aesthetic researches, harmonic progressiveness, and experiments in widening the domain of piano technic, all are of an importance which warrants the attention of everyone seriously interested in music and its outstanding authorities.

Mr. Dent has wisely refrained in his 368-page book, from going into detailed analyses of Busoni's compositions or elaborate discussion of his piano playing, but attempts primarily to present the man's personality and career, so that the reader may be stimulated into further specific and technical research of his own. The author knew Busoni for twenty years, and has also gleaned illuminative facts from others well acquainted with him, among them, Mrs. Busoni, and other relatives; Frederick Delins; Isidor Philipp; Maud Allan; Alfredo Casella; Frederick Jacobi; Mrs. Cottlow (mother of Augusta); Fritz Kreisler, Percy Pitt, Michael von Zadora, etc.

A personal atmosphere pervades the volume and makes it easy reading, from the description of the child, Ferruccio, "with pink cheeks, blue eyes, and golden curls," who played on the piano, violin, and flute (and as his mother wrote, "is all music, for when he hears a beautiful melody he dances and jumps for joy and is quite beside himself") to the mature master who as he lay dying (1920) exhausted in nerves and spirit, burst into tears when he heard Zadora play Mendelssohn's Venetian Gondola Song, took Mrs. Busoni's hand in his own, and gasped painfully: "Dear Gerda, I thank you for every day that we have been together."

Many passages of Busoni's philosophy of life, and his musical and literary opinions—he was a man of profound culture—are set forth by Mr. Dent. Humorous sayings of Busoni abound also. As an example of his philosophy, in a letter to his wife, he quotes Ginsti's: "Enjoy life; melancholy is a fashionable foolishness." As an example of his humor, when the doctor changed his medicines during the fatal illness: "Since you find Czerny no good, well, try Cramer."

Busoni was remarkably clear-sighted and vivid in his comments on the composers of all periods, and Mr. Dent's book quotes scores of such pithy estimates. Of Strauss' Sinfonia Domestica score, Busoni remarked: "It looks like the streets of New York"—even though he was an ardent admirer of the early Strauss. Also of Schönberg.

In 1910, Busoni met Bernhard Ziehn, in Chicago, "and it was Ziehn who gave him the first idea of how to solve the problem of Bach's unfinished fugue in the *Kunst der Fuge.*" On page 209 we read: "Ever since his (Busoni's) meeting with Ziehn and Middelschulte at Chicago he had become more and more concentrated on counterpoint as a medium of expression." Busoni heard Brahms play but derided him as a pianist; the master did not attend Busoni's first concert in Vienna—nor did Hanslick. Leschetizky was present, however, and praised the young player's style and technic. Ten years later both Brahms and Hanslick went to Busoni's recital—"Hanslick was stiff and ceremonious, sitting like an Egyptian divinity," and going to sleep once or twice . . . . it may well have been the last concert that Brahms ever attended." Busoni introduced Josef Szigeti to Ysaye, who accepted the lad as a pupil. In 1877 Busoni heard Liszt (then sixty-six years old) play his E flat concerto in Vienna, but found the performance cold and uninspiring. Rubinstein's "fiery" style was more to Busoni's liking.

I could go on quoting without limit, but if you are interested in the excerpts I have cited, read Mr. Dent's sprightly book. It has a number of engrossing pictures, a catalogue of Busoni's works, an index, the programs of Busoni's orchestral concerts in Berlin (1902-09) and the master's pianistic repertoire, covering fourteen pages, from Scarlatti to Liapounow.

An error on page 21 gives the name of the erstwhile Brazilian prodigy, Dengremont, as "Dugremont." (Oxford University Press, London.)

FOR CELLO AND PIANO

Concert Transcriptions, for cello and piano, by Gregor Piatigorsky.

The set comprises the two Weber piano sonatas, in A and C; Lully's Courante; and Scriabine's Etude in B flat minor.

Piatigorsky has a fine hand at work of this kind, with his musicianship, taste, and knowledge of both the cello and piano. The pieces, transcribed with every regard for their original character, are distinct enrichments to the limited repertoire for the cello. Of especial skill is the division of voices without loss to the composer's harmonization. (B. Schott's Sons, Mayence; Associated Music Publishers, Inc., New York.)

Transcriptions, for cello and piano, by Gaspar Cassado.

This desk receives two examples of the Spanish cellist's arrangements, for cello, and they are Tonadilla, by Blas de Laserna (1751-1816) and Mozart's Sonata in F major. Both works show thought and adroitness. One expects the cello part to be idiomatic, but in these two transcriptions the piano measures are equally "grateful." This should occasion no surprise, for Cassado is at home also with the piano, one of his original compositions being a Sonata Breve for that instrument. (B. Schott's Sons, Mayence; Associated Music Publishers, Inc., New York.)

SONGS

Three Songs, for voice and piano, by Hanns Jelinek.

Cynical, bitter poems by Eric Kästner, set to music of modernistic dourness, for once arrestingly appropriate. The songs are called Monologue of the Blind, Fantasy of the Day After Tomorrow, and Masked Ball in the Mountains. The first two are arraignments of war; the plaint of a sightless veteran, and a satirical plan advising women how to punish those who sponsor war. The third of the songs is a diatribe against the mode of life that seeks only pleasure. Biting irony sharpens all the texts and finds reflection in the uncommonly purposeful music. This set could be made to score powerfully in the presentation of a serious and skilled interpreter. (Universal Edition, Vienna; Associated Publishers, New York.)

(*Continued on page 22*)

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The Mystic Realm

(Continued from page 6)

the First Prelude with the First Fugue. Another reason for using it was the fact that it was more or less well-known as the accompaniment in the Bach-Gounod Ave Maria. As I lived near the ocean I made up a fanciful story of "a day on the water" and related it to the playing of the music.

The prelude was to interpret the story which ran something like this: A party of pleasure seekers start out on a calm sea for a day's outing. They have not been gone long when a storm arises. They weather the storm and return to port when the waves have somewhat subsided.

There was no question of the success of that method of creating interest in that prelude. Every one of the pupils with technic sufficient to play the notes, begged for a chance to do the prelude, and the different ways in which they interpreted the music showed their intense enjoyment in it.

After the prelude I took up one of the two-part inventions and explained it as "two children playing the game of follow the leader," and invented all sorts of stunts for them to perform. It was not always this game—depending on the music—sometimes it was a dance of boys and girls in which the girls tried to imitate everything the boys did (or the other way around, conditional upon whether the invention started in the treble or bass).

From the inventions I went to the jolly little three-voice Fugue in C minor (number two in the first volume), and explained that as a vaudeville performance of three lively Scotch terriers—their trainer putting them through the same motions but starting the second one a little after the first and the third a little after the second. In the middle of the show the puppies seemed to become badly tangled, but they were really all right and proceeding orderly through a maze of complicated motions, and in the end unsnarled and finished together with a graceful bow.

It was not long before I had my pupils making up their own stories and then no piece was dull for them. They went at a Clementi sonata (than which I can think of nothing better calculated to take the joy out of life) with a determination to make it express something. And the wonder of it was, they often did.

When there was an orchestra or band concert I would tell the stories of the principal numbers to the class, and they would eagerly flock to the concert to see how the stories were told in sound. If there was a symphony on the program, I would have them read the life of the composer and ask them to read a play of Shakespeare as a base from which to build their own interpretations.

Moods vs. Pictures

One day a pupil came out with a blunt question. He was no youngster—had learned the trade of plumber and was above thirty when he started piano lessons. He had a splendid mind, made great advancement in technic and the general understanding of music, but there was one thing that bothered him.

"Must we always have a story or picture in mind when we hear a piece?" he queried. "Must we always try to think up some drama when we play a Beethoven sonata or a Brahms rhapsody?"

I had been waiting for that—hoping that someone would have the initiative to propound it—and was very happy to give my answer.

"No, indeed. Music is an interpreter of drama, that is true; and music is also an interpreter of moods. Moods cannot be put into poetry, stories or pictures any more than can the fragrance of the lilac. But moods can be put into music and one can almost put the breath of the hyacinth there."

"I am glad of that," he smiled. "It has been rather a task for me to find stories for everything I play and hear but now everything is clear. It is the mood of the moment which I wish to interpret. I had not known it before, but I knew it was something and that it was not to be found in books or pictures."

That was the reaction of a mature man, and I am sure it is the reaction of many mature people. But for the youngsters just growing into adolescence and out of it, the story, the play, the picture is the thing.

Schuman knew it when he started the vogue of naming pieces. Others since that time have found the value of the intriguing title, and so we have Will-o'-th'-wisp, Dance of the Fairies, A Maiden's Wish, Narcissus, To a Wild Rose, Symphony Pathetique, A Hero's Life, Awakening of the Lion, Danse Macabre, Pastoral Symphony, Moonlight Sonata, each one a drama in tone with the hint for interpretation given in the title.

That Brahms did not believe it was necessary to inspire the player or hearer with a title, does not change the basic fact that most music is interpreted through stories or dramas or pictures or all three. For music is essentially dramatic and from the simplest prelude of Chopin to the most intricate mélange of tone evolved by Hindemith, all music breathes the drama and may be interpreted through that means; for, in the end, moods are drama also and no one has better shown this than Richard Wagner in his powerful music dramas. The Nibelungen Ring is nothing more nor less than one prolonged mood of tragedy, and those who know this musical epic know also that it would be still more powerful without singers, speakers or the painted backdrops of some remote and imaginary interstellar space.

The Crux of the Matter

And there you have the crux of music appreciation. Many people consider it a difficult thing to understand, a task beyond reach, something to be accomplished only by the talented few. But it is not so. It is not to be had for the asking—that is true—but neither is the understanding of Les Miserables, Vanity Fair, The Bridge of Sighs.

Music is appreciated by the millions and they do not know it, but they feel it every time they go to a moving picture show, for no film can be given—either with or without talking dialogue—unless a carefully prepared musical program is given with it. But this, of course, is appreciation in a crude form. The people know that the music is necessary to a proper interpretation of the picture. They know that they would not care for the drama at all without the musical accompaniment.

But what they do not know is that it is possible to have the music without the pictures or the dialogue, and that all the drama—even more—could be presented through sound and with much greater effect. The symphony, the overture, the tone poem, the suite are dramas without words or pictures and are for the individual interpretation of each listener.

(To be continued)

Press Comments

DOROTHY CHAPMAN

Dorothy Chapman's recent appearances with the San Carlo Opera Company in Montreal and Quebec brought her enthusiastic comment from the press of the Canadian cities. The Montreal Daily Star, reviewing a performance of The Tales of Hoffmann, said: "Dorothy Chapman, as Olympia, was a most attractive doll, with the right kind of voice for the part." La Presse: "Mme. Chapman won a decided success in the role of the doll, which she played with spirit. She has a light, sure soprano, fresh and clear in quality." L'Evenement, Quebec, said of her appearance as Micaela in Carmen: "Mme. Dorothy Chapman made a very pleasing Micaela."

Earlier in the season the soprano sang in Wilmington, Del. The Delaware Star's critic, commenting on her performance as Gilda in Rigoletto, wrote: "Gilda was done by Dorothy Chapman, who despite her youth showed a happy combination of an unusually rich and flexible lyrical soprano with an ease of manner and interpretative powers." The Evening Journal of Wilmington: "In the instance of Miss Chapman there was the fortunate combination of charm, beauty and a talent for singing. Her voice is light, well balanced and excellently controlled and her coloratura work was unusually good."

Miss Chapman is an artist pupil at the New York studio of Edith Gaudenzi.

HILGER TRIO

When the Hilger Trio played at Naperville College recently, the College Chronicle commented in part: "The concert proved to be one of the best performed of the entire lecture-course series. As individual artists, the members of this group are among the best which have ever appeared on the stage of North Central. But as a trio they surpassed even their abilities as individuals. Their ensemble was almost perfect; they played together with a precision and a feeling for the tone of the other instruments in the group which left nothing to be desired."

MARGARETHE STEFFNER

Margarethe Steffner gave a recital at the Monday Afternoon Club of Passaic, N. J., of which one of the local papers commented in part: "In costume, Miss Steffner gave a charming program of folk and secular music. An artist pupil of Harriet Behnee of New York City, Miss Steffner was soloist for the St. Paul's Chapel, New York, and for Bethany Memorial Church, New York City, prior to her acceptance of the position at the Passaic Church. She has given concerts both in New York State and New Jersey and has sung with the Schola Cantorum under Toscanini and Mengelberg at Carnegie Hall. . . . There is a great deal of warmth and color to her voice, particularly in her middle register. She adds to her lovely singing voice, grace and poise on the stage. The large membership accorded her a warm reception."

(Continued on page 21)

Silvio Scionti for Chicago Musical College in September

Silvio Scionti will join the piano faculty of the Chicago Musical College in September. A native of Italy, Mr. Scionti was placed under the musical guidance of such masters as Ceso, Marticci and Rossomandi, graduating with highest honors when nine-

SILVIO SCIONTI

teen years old from the Conservatory of Naples.

Many of Mr. Scionti's pupils are represented among the young pianists of the day. As a soloist he has appeared with leading symphony orchestras and in recitals in all parts of the United States and Canada. In addition to solo programs, Mr. Scionti has appeared in two-piano recitals with Stell Andersen, both in this country and abroad.

Musicians' Emergency Fund to Hold Circus

The Musicians' Emergency Fund, Inc., has announced that arrangements are under way for a "Musicians' One-Ring Circus," to be held at the Metropolitan Opera House on Tuesday evening, March 13, 1934. The entire proceeds will go to the Musicians' Emergency Fund.

"The greatest artists will take part," according to the announcement, "but information as to what their circus stunts will be is as yet shrouded in mystery. It is known, however, that some of the fiercest animals of the African veldt will be shown for the first time."

Hofheimer Pupil Wins Honors

Ruth Kasowsky, a pupil of Grace Hofheimer, won the gold medal in the New York Music Week Contest, sub-senior (sixteen to eighteen years) grade. She is fifteen and has been with Miss Hofheimer for four years. Mr. Von Doenhoff, James Friskin and Leslie Hodgson were the judges.

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Press Comments

(Continued from page 20)

MILDRED DILLING

Mildred Dilling appeared as soloist recently with the Yost String Quartet and received the unanimous approval of the Pittsburgh press. Said the Post-Gazette: "The occasion was the closing concert of the Yost String Quartet and it was a program of uncommon appeal, augmented and colored by Mildred Dilling, harpist. Miss Dilling has been heard in this community before never to better advantage, and yesterday she struck

MILDRED DILLING

us as the foremost woman harpist, as the real virtuoso. She had style, technic, and she made the harp sound like a musical instrument, and no where was it better than in the Tournier piece. It was a pleasure to hear Miss Dilling again and if we have harp soli, we hope she will be elected to do the job."

Ralph Lewando in the Press was of this opinion: "Came Mildred Dilling, guest artist, whose magic fingers brought forth from her harp tones of celestial beauty and whose playing further established her as a virtuoso of high rank and a musician of impressive ability. At the conclusion of her group Miss Dilling was tendered an ovation that brought forth two extras."

J. Fred Lissfelt in the Sun-Telegram wrote: "Miss Dilling's part in the ensemble was brilliant and extremely forceful. As in her solo numbers, her playing is graceful without becoming sentimental, and yesterday she surely ran the gamut of expression within the limitations of the harp. There was humor in her trotting donkeys and the broadcast musical dynamics in the Renie Legende. In two encores, a Music Box and Tournier's Vers la Source dans Le Bois she touched the styles of the old and new schools in imitative music."

YEHUDI MENUHIN

Yehudi Menuhin's recent Paris recital marked his final appearance of the present season, consisting of twenty-four engagements in American cities and twenty-four in European cities, the largest number allowed him since the beginning of his career at the age of ten.

This event was dispatched in a wireless to the New York Times appearing in the June 1 issue as follows: "Yehudi Menuhin, the youthful violinist, returned to the Paris concert stage tonight appearing before a huge and wildly enthusiastic audience at the Salle Pleyel. The occasion proved a triumph also for Sir Edward Elgar, the British composer, who came to Paris to conduct his concerto in B minor on the eve of his seventy-sixth birthday. Young Menuhin also played Bach's E minor concerto and Lalo's Spanish Symphony, under the baton of Georges Enesco. The critics as well as the audience appeared to agree that the violinist's genius had ripened since he last played here."

A wire received by Evans and Salter, Menuhin's managers, concerning this engagement reads as follows: "All previous ovations and box-office records were smashed tonight regular seating capacity of Salle Pleyel having been sold out since last January. 600 additional backstage and standing room tickets sold for this occasion Stop Wild demonstrations and encores lasted to 12:30. The distinguished audience included members of the cabinet of the French Republic and ambassadors of various foreign countries in addition to many musical celebrities of Europe and America including Philadelphia's Stowkowski and Boston's Koussevitzky both of whom made Yehudi very happy in congratulating him backstage."

GUY MAIER

The reception which the music public has accorded Guy Maier's Musical Journeys is reflected in a tribute by Redfern Mason appearing in the San Francisco Examiner:

"If Guy Maier could talk about Mozart and Schubert to our school teachers as he did to little ones and grown-ups at the Community Theatre yesterday, he would do them more good in a couple of hours than most of them get out of a year's study of music appreciation. We elders loved it as much as the children did—and they were enchanted. Most elders condescend to children, and that is fatal. Not so Maier; he is 'Boy Eternal' himself. If only that talk could be given in every school in the city! But when will educationists learn that only people of talent and love and sympathy are good teachers?"

In the San Francisco Chronicle Alexander Fried wrote: "If we are to have young people's symphony concerts in San Francisco, let us by all means have Guy Maier as their master of ceremonies. He proved beyond doubt that he is an unsurpassable choice for that post yesterday afternoon when he gave an informal program entitled 'Journeys with Great Musicians.' He is a splendid pianist and a delightful talker. His audience was mixed of children and adults. Both equally enjoyed his slides of the haunts of Mozart and Schubert in Austria and Bavaria. His remarks, quick, sensible and unostentatiously informative, raised ready laughter or touched the mood of his listeners with pathos. Although he is a brilliant musical master of ceremonies, he does not insist on ceremony. He continually had impromptu fun with his subject. The most delightful part of the concert was his presentation of Debussy's ballet music, The Box of Toys. His scintillant reading was accompanied by delicious narrative and a succession of gay screen pictures."

PAUL ALTHOUSE

Paul Althouse's recent appearance in Chattanooga, Tenn., brought the unanimous approval of the press. The News said: "Mr. Althouse, whose voice has been likened to that of the immortal Caruso, also has a voice of rich and beautiful quality and remarkable range and sings with the convincing artistry of the truly great musician that he is." The Times: "Mr. Althouse, a *tenore robusto*, likewise has a wide voice range. Endowed with keen interpretative powers, the tenor expressed through the medium of his voice moods that were contrastingly dramatic, plaintive, rollicking and whimsical."

The Times, commenting on his Samson, wrote: "Mr. Althouse also gave a forceful representation of Samson. The noted tenor received tremendous applause following the love scene with Delilah at the end of the second act, which he shared with the other soloists, the orchestra and the conductor."

The News was of this opinion: "Mr. Althouse was a magnificent Samson. His powerful tenor voice of exquisite tone quality expressed convincingly the emotions of the Jewish leader, which during the course of the opera run the entire gamut of human feeling. . . . Mr. Althouse approached his rôle and sang it with a reverent regard for his own art and for the tragic story of Samson."

CONSERVATORIES and SCHOOLS

Oberlin Conservatory's Plan to Help Graduates

OBERLIN, O.—A novel plan of graduate study has been adopted by the Oberlin Conservatory of Music for the coming year. In order to help its present seniors meet current conditions in the musical world, the conservatory announces that any member of the class of 1933 whose average grade is B or better, and who has shown marked musical ability, intelligence and industry, may take work next year leading to the Mus. M. degree, with tuition fees deferred until the student is able to pay. The candidate must declare his intention of entering upon the course with serious purpose, and in all good faith must sign a note for the amount of his tuition. The degree will not be granted, nor credits transferred to another institution, until payment has been made in full.

In order to lessen the burden on the faculty, if a considerable number of the seniors accept this offer, and to equalize to some degree the opportunities offered to graduates as compared with undergraduates, the conservatory recommends that the graduate student working under this plan direct his effort rather towards a study of the musical literature of his major field than toward intensive preparation for a concert program. Instead, he may study a limited number of works in detail, to be presented from time to time at pupils' recitals; and this, combined with his wider course of study, should develop in him a breadth and maturity of musicianship that would be of considerable value. For the student who elects to follow this course, tuition will be deferred for lessons in the major subject, rental of practice rooms and for class work in advanced theory and advanced history of music.

If the pupil chooses, however, to give a graduate recital in his major subject, tuition will be deferred only for class work in an advanced course in theory and history of music. The requirement for original work may be met either by the preparation of a thesis, without additional charge, or by original work in composition; if the student elects the latter, the charge for private lessons in the subject must be met beforehand.

A similar plan was adopted recently for Oberlin seniors in the College of Arts and Sciences. O.

New Faculty Members at Mannes School

Three new members announced for the faculty of the David Mannes Music School next year are Isabelle Vengerova, Russian pianist, Lillian Fuchs, American violinist and viola player, and Naoum Benditzky, Russian cellist.

Mme. Vengerova, pupil of Leschetizky and Annette Essipoff, was for twelve years a professor at the St. Petersburg Imperial Conservatory (now the State Conservatory), under Glazounoff, appearing extensively in concerts in Russia. After the revolution she went to Germany, playing in the principal cities there, and then came to America where she has since been on the faculty of the Curtis Institute in Philadelphia.

Miss Fuchs, viola player of the Perolé String Quartet, was a pupil in violin and chamber music of Franz Kneisel for many years, and winner of prizes in violin and composition at the Institute of Musical Art during the time of her artist studies there.

Mr. Benditzky was a pupil at the Imperial Conservatory of Prof. Abbiate, and at sixteen solo cellist of the Rostov Symphony Orchestra. A few years later he toured the Orient, and then went to Paris where he was a pupil of Joseph Press. In 1921 he came to this country, joining the earlier Gordon String Quartet in Chicago for two years before he came to New York.

Prominent artists and teachers continuing on the Mannes School faculty include the pianists Howard Brockway, Warren Case, Marion Cassell, Frank Sheridan, Newton Swift, Ralph Wolfe; the violinists Paul Stasévitch, Wolfe Wolfinsohn; the cellist Lieff Rosanoff; vocalists Adrienne von Ende and Ottille Schillig and the composer Hans Weisse.

New York Light Opera Guild Gives Martha

The New York Light Opera Guild (John Hand, artistic director and conductor) presented a concert performance of Martha at Town Hall, New York, on June 7. The principals were Marguerite Hawkins, soprano; Rebekah Crawford, contralto; Kurtis Brownell, tenor; and Charles van Tassel, baritone. Assisting were Lorene Rising, Josephine Hilt and Evelyn Boese, sopranos; H. Lincoln Williamson, tenor; Elinor Waldron, Lois Buffaloe and Fannie Lubarski, contraltos; and Rudolph Brander, baritone. Miss Hawkins, Miss Crawford and Mr. van Tassel made their début under the auspices of the guild in the Victor Herbert Festival at Carnegie Hall, January 30. The assisting artists were selected from the guild's minor rôle memberships. It is the guild's policy to give such young singers experience and opportunity to advance toward début rôles.

Mary McCormic to Enter Films

LOS ANGELES.—Mary McCormic is soon to make her film début under the Fox Studios banner. The grand opera soprano will take the part of herself in Janet Gaynor's new vehicle, Paddy—The Next Best Thing. S.

De Kresz for Salzburg

Geza de Kresz, first violinist of the Hart House String Quartet, has sailed for Europe to head the violin department of the Salzburg Orchestral Academy.

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NEW PUBLICATIONS

(*Continued from page* 19)

FOR PIANO

The Sons of Bach; piano pieces by the four sons of J. S. Bach; selected and edited by Willy Rehberg.

Of the younger Bachs, this collection includes music by Wilhelm Friedemann (1710-1784), Carl Philipp Emanuel (1714-1788), Johann Christoph Friedrich (1732-1795), and Johann Christian (1735-1782).

Rehberg, veteran Swiss pianist, conductor, and composer, has done his work carefully and effectively in this interesting and sprightly volume of short and long compositions, from Polonaises to Sonatas. The classical ornamentation is written out in detail; alternative passages are suggested; and at the foot of most of the pages the editor gives his own variations and études suggested by measures in the original music. Some of the numbers make excellent concert material, the E major sonata by Joh. Chr. Bach being especially recommended for that purpose by Rehberg. The style of the last named composer, known as the "London" Bach, exerted marked influence on the first symphony and other early works by that master.

Rehberg gives brief biographical notes of the Bach scions, and a few words of descriptive matter at the head of each composition. (Edition Schott, Mayence and London.)

Intermezzo, for piano, by Mana-Zucca.

Marked op. 104, Intermezzo is one of the most recent products from the pen of the prolific and versatile Mana-Zucca, who makes only momentary and grudging concessions to musical modernism, and still believes in tunefulness and harmonies that require no system of tonal calculus for their solving. Intermezzo, of gently lyrical appeal, offers also the added attraction of a piano idiom which the Germans aptly call *klaviermässig*. The piece is dedicated to Guiomar Novaes. (Boston Music Co., Boston, Mass.)

Memories of Youth, for piano, by Julius Isserlis.

Six morceaux, subtitled The Lonely Brook; On the Steppes; The Bumble Bee; In Autumn; Marionettes; and Peasant Wedding. Of medium difficulty, these pleasantly themed and not at all abstruse pieces offer amiable material for teaching purposes. Nos. 2 and 6 have a typical Russian folk flavor. (Universal Edition, Leipsic; Associated Music Publishers, New York.)

Easy Dances, for piano, by Mátyás Seiber.

Thirteen dance rhythms, of which eleven are for piano solo, and two (Paso doble and Rumba) for piano duet, four hands. The examples cover types of the Tango, Habanera, Foxtrot, Waltz, Charleston, Blues, Ragtime, etc. None of the bright little numbers cover more than one page, and are extremely easy, except for a few tricks of rhythm. (Edition Schott, Mayence and London.)

Reviewed by R. M. Knerr

For Chorus

Oxford Choral Songs, issued under the general editorship of W. Gillies Whittaker.

The prevailing high standards of musical worth that mark this edition are maintained in several new choral numbers, separately issued, which have come to hand. There is a piano part in each case, and sol-fa as well as staff notation. The titles are as follows (Oxford University Press, London, sole agents in the U. S. A., Carl Fischer, Inc., New York):

Brother James Air (also known as Marosa); a sturdy and simple devotional melody which has been provided with a harmonization (including descant) for two-part chorus, by Gordon Jacob. The English text is a version of the Twenty-third Psalm. (No. 166.)

Tinker's Fires, a setting by Harry Brook of verses by Thora Stowell, is an imaginative and poetic nature number which would be especially effective for women's chorus. The arrangement is for two voices. (No. 167.)

Three Two-part Songs for boys' or female voices by Benjamin Britten are attractive settings of whimsical poems by Walter de la Mare. The Ride-by-nights is an animated and eerily dramatic piece describing the flight of witches. It ends on a sustained pianissimo. (No. 168.)

In The Rainbow (No. 169), the voices express wonder at the sight in interweaving roulades on the word "Ah!" The accompaniment gracefully embroiders the melody. The Ship of Rio (No. 170) is a jaunty nautical ditty, of mildly humorous style, in which the higher voices hum some of the latter measures. The accompaniment repeats a characteristic figure, representing the roll of the ship.

Dream Cradle Song, by Harry Brook, to words from the Golden Threshold of Sarojini Naidu (No. 171), is a tranquil and lyrical love song for two-part chorus, which has undeniable charm and a gently exotic quality, its swaying melodic motif providing excellent opportunities for feminine voices.

The Fair Hills of Holy Ireland (No. 529), a three-part song for sopranos, mezzo-soprano and altos, by Desmond MacMahon, has a delightful folk character. The text, by Samuel Ferguson, extolling the charms of the Emerald Isle as a refuge for the weary wanderer, is of high poetic quality. The music runs along blithely, with a recurrent brief refrain in Gaelic, the bulk of the singing allotted to the sopranos with concerted passages at intervals. The accompaniment is strongly rhythmic.

A Song of Spring, by Gretchaninoff, is here presented in a version for sopranos and altos, with a new English translation of the original poem by Gorodetsky, made by M. D. Calvocoressi. A wholly delightful number, marked *allegro giocoso,* it is to be sung as a two-pulse measure throughout. Written in 6/8 time, the key changes from E to C major and back again. The work is exquisite in its lightsome lyric quality. This is No. 530 of the Oxford Choral Songs.

Sacred Songs

Heal Me, O My Saviour, by Graham Godfrey; words by the Rev. Godfrey Thring.

A tuneful and fairly simple song of fervent devotional sentiment, suitable for use in evangelical churches. A melodious theme (¾ time, C minor) occurs at the opening and recurs at the close of the work. Range, B to D in the next octave. (Boosey & Co., Inc., London and New York.)

O Perfect and Eternal One, by Mortimer Browning; words by Minny M. H. Ayers.

Slightly dramatic in vein, this musicianly number opens with a short passage (*quasi recitative*), leading into a brief and tuneful air in slow time. The latter section recurs at the close. There are several changes of tempo and colorful modulations into other keys, the prevailing mood being that of an *allegretto.* Published in E flat (range, D flat to high E flat) and G (range, F to high G.) (Boosey & Co., Inc., London and New York.)

He That Dwelleth, by Louis Meslin; words taken from Psalm 91.

A broad and dignified melody in 2/2 time, voicing the singer's perfect faith, gives way to a passage in recitative, describing the terrors from which the faithful will be saved, and returning again to the main theme at the end. A good example of a modern and musicianly work in Lied form, sincere and moving in sentiment. Published in E flat (range, B to E in the next octave) and G (range, E flat to G sharp above.) (Boosey & Co., Inc., London and New York.)

As a Shepherd, by May Van Dyke; words taken from the Bible.

A bright and pleasing spirit informs this brief work, quite in harmony with its pastoral theme. There are no tonal complexities; the number is written throughout in 6/8 time, *andantino.* The range is fairly high, suitable for lyric sopranos. The graceful instrumental introductions add to its charm. Published in G and B flat (range, one octave in each case). (Boosey & Co., Inc., London and New York.)

For Piano

Second Book of Tones and Tunes, by Elizabeth Gest.

A collection of twenty-three second grade piano pieces, all of attractive and rhythmically simple variety. Some of them are derived from folk sources, others are simplifications of standard works by master composers. Each is prefaced by a "rhythmic study," to be tapped out by the young player, and a "harmonic study," which is to be played on the piano, giving a familiarity with the harmonic makeup of the composition. The collection may be used either as a supplementary one to the same arranger's Tones and Tunes for Arm Touch, or as a beginner's book, for the first seven exercises from the former volume are repeated here. There are numerous exercises designed to master the more exacting details of the numbers. The contents are admirably selected and carefully edited. (G. Schirmer, Inc., New York.)

For Male Chorus and Piano.

Festlied, by Werner Wehrli; words by Hans Kaeslin.

A choral work paying fervent tribute to Youth and the Fatherland. It is the sort of piece that might interest German-American singing societies of rather versatile attainments. The piano accompaniment (reduced from the original score for brass players, contra-basses and kettledrums) presents unusual difficulties for the performer. Harmonically "advanced," the music is an interesting example of the experimental writing in vogue among Central European composers. The text is in German. (Gebrüder Hug & Co., Leipzig and Zürich.)

For Band

Pomp and Chivalry, grand processional march, by Charles J. Roberts.

Broad and vigorous. A march ideally suited for parades or other formal occasions. It is also published for orchestra. (Carl Fischer, Inc., New York.)

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JANET OLCOTT,
seventeen-year-old pianist, daughter of the late Chauncey Olcott, will make a concert tour in America next season, when she will introduce her own piano arrangements of her father's favorite Irish songs. (Photo by Raoul Barbà.)

FLORENCE WESSELL and EMILY ROOSEVELT
Mrs. Wessell, New York vocal teacher and coach, in her many years of activity here, has a long list of artist pupils. Most recently Miss Roosevelt sang in Cincinnati at the May Festival, after which she gave a concert for the Woman's Club of Washington, D.C., and at the new Apollo Club of Stamford, Conn. (Roy William Steele, conductor). Miss Roosevelt is to appear in one of Nikolai Sokoloff's concerts in Connecticut, and will sing at the first of a series of concerts at the Shippan Point Yacht Club this summer. Miss Roosevelt has had her entire work in vocal equipment and opera, oratorio and concert repertoire, under the guidance of Mrs. Wessell.

ROBERT FERGUSON and EARL GIFFIN
Mr. Ferguson, Community Concert Service representative, is being greeted by Mr. Giffin, secretary of the Halifax Community Concert Association, on arriving in that city from Charlottetown, P.E.I., where he supervised the membership campaign.

LUSHANYA,
American Indian contralto, heard in Germany and Scandinavia, has been booked for a concert tour in America next season.

OLGA CARA,
Parisian piano teacher (left), at Porto Fino, Italy, with one of her pupils.

(At right) ON MUSICAL THOUGHT INTENT
Margery Maxwell, soprano, Carleton Smith, music analyst, and Mrs. Frederick W. Upham, first vice-chairman of the Chicago Friends of Music, look over the plans for summer concerts at the Century of Progress exposition. (Photo News picture.)

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

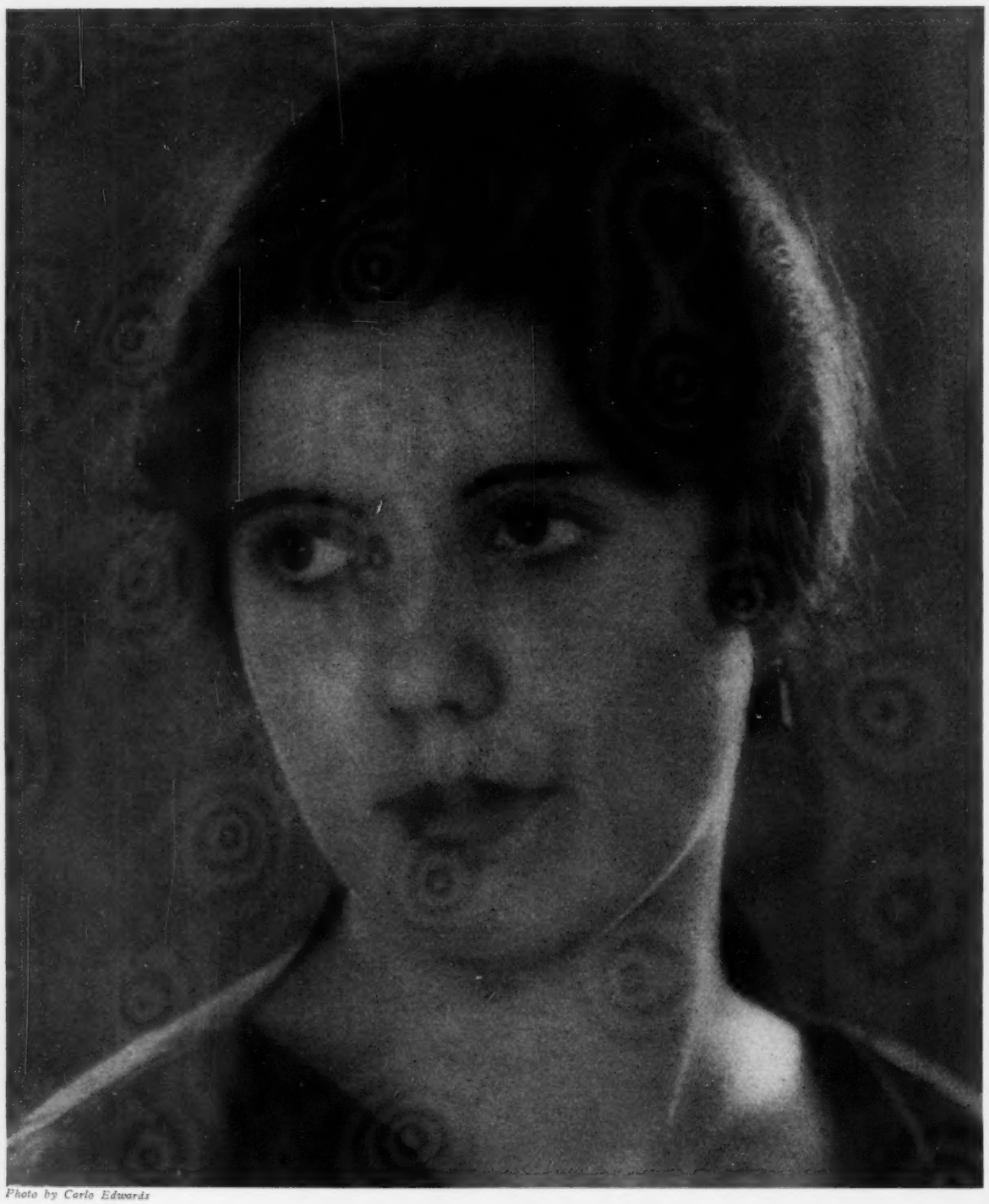

Photo by Carlo Edwards

ROSE BAMPTON

Metropolitan Opera Contralto
Appeared in Howard Hanson's Merry Mount at Ann Arbor